VOGUE

What to wear with what

New accessories
for changing fashions

Vogue designs for dressmaking

V ★ O
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for
fabric
quality

"BOTANY" BRAND
100% VIRGIN WOOL

FABRIC

TAILORED BY CRANE-ABRAMS

for
fashion
authority

If it's a checkerboard labeled fashion, it's a top-flight fashion in a top-flight fabric! And this *is* a checkerboard labeled dress by Crane-Abrams in Marchan, a beautiful *"Botany" Brand gabardine. Just one outstanding style among the many outstanding styles you'll find carrying this famous identification. Damson plum, wine, green, black, metal gray, bluebird blue or brown.

Sizes 10 to 20, about $40.00. At a leading store in your city or write Botany Mills, Inc., Passaic, N. J.

Worsteds and Woolens for Women's, Children's and Infants' Wear
No-Dye-Lot Knitting Yarns • †Certified Fabrics For Home Sewing
The "Botany" Brand Tie, Robe, "500" Suit, Men's Sportswear • Lanolin Cosmetics

the fabric comes first

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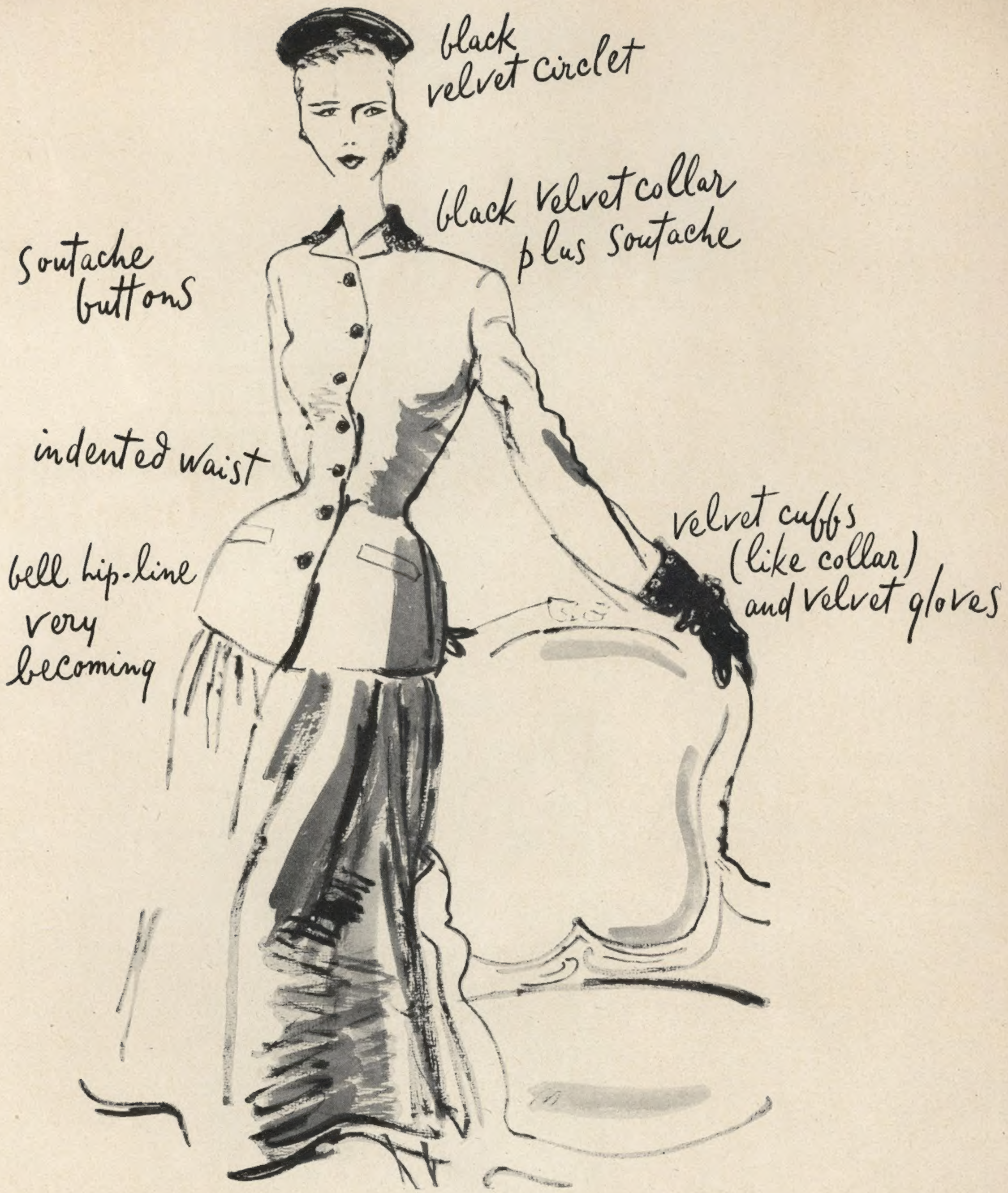

Black silk faille suit
Made to Order at Bergdorf Goodman

I'm proud to admit
I'm a grandmother

I'm proud that my soft, smooth skin belies the years . . . that my make-up glows so flatteringly. The secret of this youthful-looking appearance? Revenescence . . . I've depended on it for more years than I care tell.

Revenescence Cream

by **Charles of the Ritz**

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $6.00 a year in U. S. A.

Vol. 110, No. 6
Whole No. 1795

BONWIT TELLER

in a season full of elegancies,

watch how gently effective

the furred dinner suit

by Philip Mangone

gina hohensee

Rawlings

Good Taste Ambassador... Bendel Original

with strategically placed bows as capricious contrast to wear-and-wear appeal.

Wool in black, seal brown, dark tulip, red... rayon crepe in black, brown, plum, green.

From our immediate wear collection, $110.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

New-Season Adventure in two fabrics, two colors.
Elephant-grey velveteen... whimsical panier-pockets transformed into drama against the stark-slim coffee-brown wool skirt.
From our custom-order collection of Bendel Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Paris openings are bright-with-silver

Emerging in utterly new concepts from the hands of the great designers, Fromm Silver Fox enters its golden age of beauty. Here, a petalled stole by Fourrures Max—to drape, to fling, to hug about you, or trail with insouciance ...from high noon to dawn, through the full cycle of seasons.

Fromm

Cotillion...ballgown with a big, beautiful skirt lit with luminous sequin embroideries... shaped by Sophie out of that wonderful, whispering stuff, pure silk taffeta. A Sophie Original.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

L. S. Ayres & co.
INDIANAPOLIS

that ayres look—

Left and opposite: →
Individualist's tweed . . . curve-shouldered, slight-of-waist, alive with color . . . altogether fitting for your rendezvous with Autumn. By Bruno of Spectator. Hat and gloves by John-Frederics.

PHOTOGRAPH BY HORST

D. Lisner & Co.
Fashion Jewelry
KODACHROME BY RAWLINGS

essence of desire
White Shoulders
perfume by Evyan

men see eye to eye on fashion
but
watch what happens
when they see
WOOLENS
Miron
WHEN THE WHOLE
WORLD TAKES UP LONGER JACKETS,
HALF THE WORLD TAKES
THEM SHORT AND NEAT. FOR ALL FACTIONS:
MIRON'S WORSTED GLEN PLAID
IN PAISLEY COLORS . . . 100% VIRGIN WOOL
BELL-MIRON, INC., 51 MADISON AVE., N. Y. C.
SUIT BY BRIGANCE

Aristocrat of Furs . . . . Natural Ranch *Mink*

The breathtaking beauty of natural ranch-bred mink with its rich blue-black brilliance and subtle undertones is all you could hope or dream for in a fur. And the finest of this mink aristocracy comes from the ranches of the Great Lakes Mink Association. Look for this name when you buy your new mink.

GREAT LAKES
MINK ASSOCIATION
Ranch-bred Mink

Cape – Wollman design
Accessories – Mady Martell

B. ALTMAN, NEW YORK • BLUM'S VOGUE, CHICAGO • FREDERICK & NELSON, SEATTLE
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QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
This label identifies the finest woolens in the world
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

The ever-dramatic Adrian silhouette — here with a flourish of the fourragère. You'll find yourself anew this Autumn, 1947 . . . so different, so worldly are the new designs in our famous-name collections. And what more splendrous setting to make this exciting acquaintance than in our 28 Shop—just one of our over-half-a-hundred fashion sections—here at fabulous Field's!

Adrian cascades black rayon crepe to the floor in important, slimming lines. Three hundred eighty-five dollars.

Marshall Field & Company
CHICAGO

I. Magnin & Co.
California · Seattle

Horst—Vogue Studios

the hats

the dress

THE LOOK for fall...
hats small and close to the head,
soigné above the sweeping-skirt, gentle-shouldered
dress silhouette. Interpreted by Neiman-Marcus with
hats from famous couturier collections
and PATTULLO'S shining theatre dress.
Neiman-Marcus
Dallas

Masterpiece in gabardine, signed Peck and Peck

A touch of genius is easily discernible here . . . for what else could combine the look of utter simplicity with such fine pocket and sleeve detail! A dress, in total, that's the very backbone of Peck and Peck . . . to wear suavely in town, or casually in the country. Pure wool gabardine in Botticelli blue, Rembrandt red, Goya green, Vermeer gold, sizes 10 to 20, 49.95. Wear it with the new matching tricorn, 16.95. Both, exclusively ours.

Peck *and* Peck

Photographed in the Metropolitan Museum by Palumbo

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

HAT BY JOHN-FREDERICS

Anthony Blotta

Harzfeld's

Petticoat Lane . Kansas City

exclusive with
Bonwit Teller
of Philadelphia
Maurice Rentner authors the dress
that rises to any occasion by
summing up each significant
silhouette-point.
Sheerest deep-toned
wool.
Florence Reichman
Toreador hat.
Arnheimer
silver-blu
mink stole.
KAY BELL

I'm doing an original
in Cohama Silk Canton —
I call the color
Mood Indigo
Hattie Carnegie

One of six Cohama Designer Colors for Fall . . .

in one of many Cohama fabrics—pure silk Canton.

Fashion begins with COHAMA fabrics — in silk in rayon in wool

A division of United Merchants and Manufacturers, Inc.

Jewels—Van Cleef & Arpels

Hat—John-Frederics

Silverblu Mink

...each skin as delicately

tinted as a moonstone

...from pale grey

to deepest blue

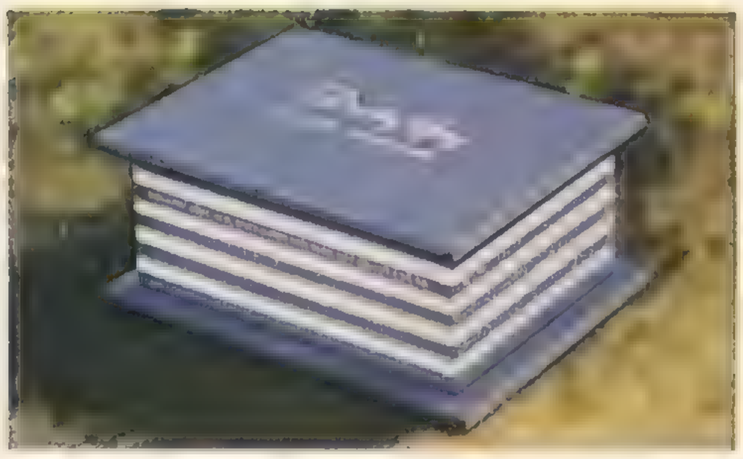
MAXIMILIAN, New York **NAN DUSKIN,** Philadelphia **THE VOGUE,** São Paulo, Brazil

Mutation Mink Breeders Association • Consult your furrier for further information about Silverblu Mink

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

Portrait of Mrs. Farrell Steele (Helen Fairfax Farrell), of Palm Beach and Nashville, by Channing Hare, brilliant painter of international society. Mrs. Steele is the daughter of Mrs. Herbert Farrell, of Palm Beach and Crieve Hall, Nashville. Mr. Hare is of Florida, New York, and Maine.

"Portrait"...the powder of fascinating women



an amazing face powder . . . developed with the utmost precision and finesse . . . blended with infinite skill . . . tinted subtly in the pearly, exquisite shades an artist puts on his canvas. It clings for hours, giving that glowing, luminous look of a portrait by a truly great painter. This look is *yours* . . . the moment it touches your skin.

Portrait Powder
in ten face-flattering shades
$1.00 plus tax

Dorothy Gray

© 1947 by Dorothy Gray, Ltd.

BUTTON DRAMA–for new fall clothes!

Enchantingly different—these B.G.E. Originales! Rich, lavish colors, beautiful designs—to "high style" a simple dress or suit; to glorify a blouse; to lend a gay new note to earrings and accessories! Here, in glinting splendor, "jewel-studded" metals, lovely plastics, exquisite Lucites, lacy filigrees. See the complete collection at your favorite fine store!

B·G·E

Originales

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"Buttons, buckles and clips in original designs"

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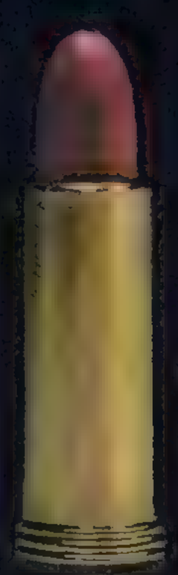
AN EXCLUSIVE FABRIC • 100% WOOL
Woolens that are different
Draper Woolens
ESTABLISHED 1856



MIDNIGHT

a new lipstick

by TUSSY

THE ROMANTIC MAGIC OF MIDNIGHT... IN A NEW WINE-KINDLED RED THAT BRINGS TEMPTATION TO YOUR LIPS. CANDIDLY BEAUTIFUL BY DAY, FASCINATING AFTER DARK. AT BETTER COSMETIC COUNTERS. MIDNIGHT LIPSTICK $1. NAIL POLISH 50¢. CREAM ROUGE $1. ROUGE COMPACT 75¢. ALL PRICES PLUS TAX.

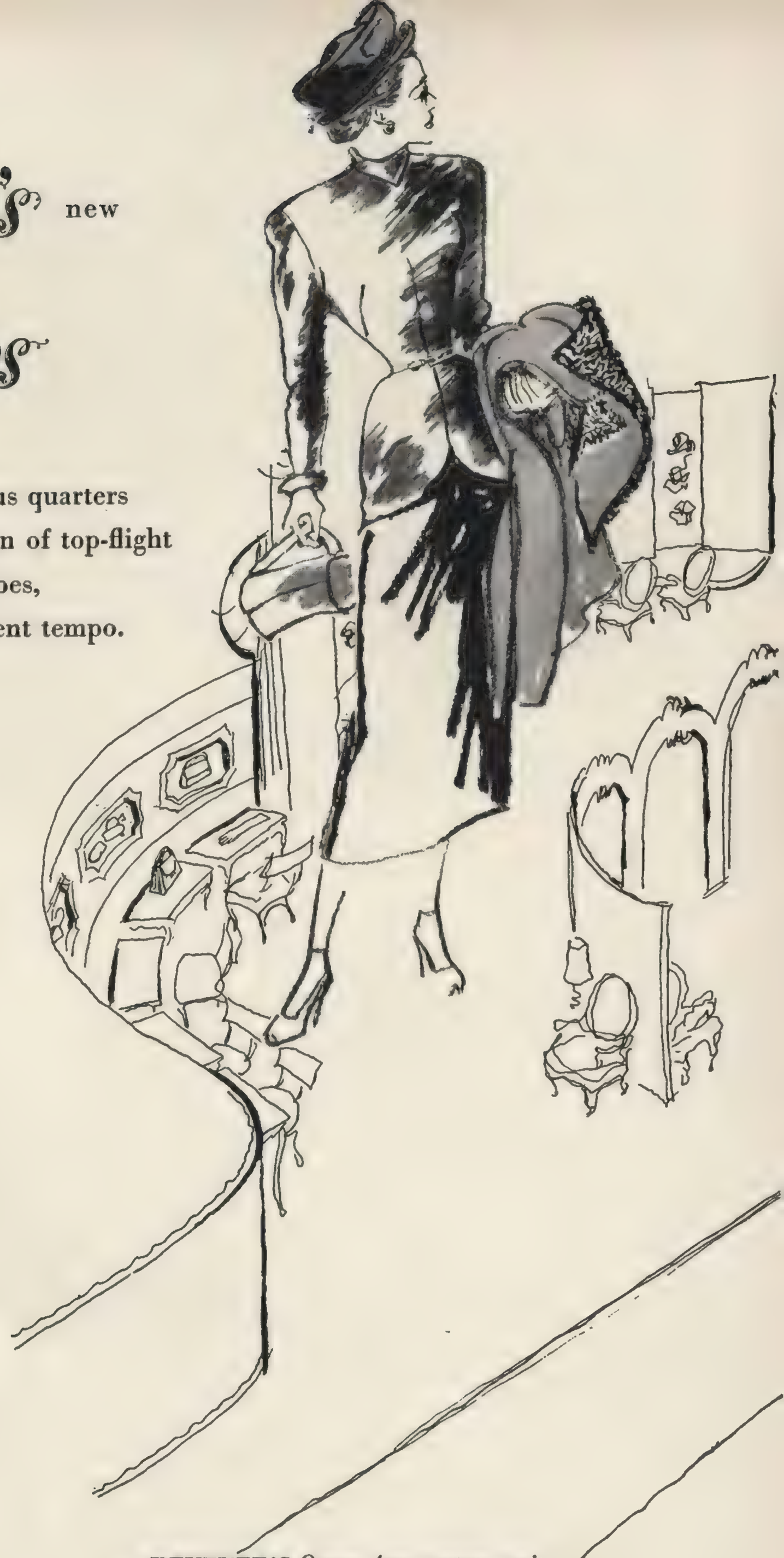
Nettie Rosenstein does a soft-moving coat dress in Forstmann's gabardine . . . gives it new length, new fullness and a newly rounded hipline . . . ties pink satin at the throat.

THE LINDNER COY
CLEVELAND

announcing **Filene's** new

French Shops

We move to greater, grander, more luxurious quarters
and enrich our presentation of top-flight
designer clothes with hats, shoes,
and accessories in equally magnificent tempo.



RENTNER'S *Queen Anne costume suit*
captures untold elegance with its longer skirt,
satin tunic and curving jacket paved
with Persian Lamb and twinkling jet beads.
Filene's new French Shops, Boston

MONTE-SANO'S *contour coat with hip-wise pockets and low-pitched flounce strikes perfect balance with Dache's new profile hat—typical of the coordinated costumes in* ***Filene's new French Shops, Boston***

La Valle's
eloquent hand
gives a delicate air to
richest suede
in the Shawl Sandal,
the Shawl Pump.
J. W. ROBINSON co. LOS ANGELES

Our twice-weekly fashion shows in the Walnut Room have become something of a Chicago tradition. Seekers of the unusual, too, acclaim another important custom—our displays of the season's newest colors. This Fall come discover Ebony Brown. So wonderfully warm, excitingly rich, it adds new charm to everything. The newest discovery of all—our own Marfield Nude seam-free nylons in Ebony Brown to match hats, shoes and dresses. See this newest color in our over-half-a-hundred fashion sections.

Ask for the Marfield Nude seam-free stockings with the patented heel and toe under the ***"Seal of the Dancing Twins."*** *Worn here with our Ebony Brown taffeta gown by Ceil Chapman*

Marshall Field & Company

CHICAGO

Hal Reiff Florence Reichman hat.

With important afternoons in mind—Maurice Rentner's fluid crepe dress. Frost Bros. *San Antonio*

Nettie Rosenstein Original

Naturally at

Himelhoch's Detroit

These are the buyer's notes (and doodles) at the Milgrim showing, when she selected this fabulously simple black winter crepe. It was one of her "musts" for Holmes of New Orleans . . .

Tiers on bodice and skirt wrap you, slim as a bird, with dark wings folded. Poised on shoulder and hip —two exquisitely wrought magnified "snowflakes" of detachable glitter.

Just a note of inquiry addressed to Mrs. Hume, Salon of Originals, Holmes of New Orleans, will bring you all details.

Holmes

NEW ORLEANS

Swansdown
Swansdown
whips it out to a flare. See how it swings
when you walk! Truly a coat that's news
from every angle in a new rich textured
pure wool by JUILLIARD. Sizes 10 to 18.
About $95. At one leading store
in your city. The House of Swansdown,
500 Seventh Ave., New York 18.
Morris W. Haft & Brothers, Inc.

"Beauty is rather a light that plays over the symmetry of things than that symmetry itself" — PLOTINUS

Nylons so unbelievably sheer, so clear they seem a shadow of beauty itself. Yet, they've endurance, too, these 15 denier Bryan beauties... in 54 or 66 gauge. New: dark-hued "Soubrette" with a dashing *black* heel, foot . . . 54 gauge.

BEAUTIFUL Bryans

THE BREATHTAKING NYLONS

Bur-Mil*

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Crepes, Satins and Failles for Lingerie and Blouses;

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Fine Spuns for Sportswear and Suits;

Crisp Taffetas for party dresses;

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COSTUMES BY BRUNO • HAT BY HATTIE CARNEGIE

EL GRECO BLUE . . . vivid, unexpected! New color note for fall introduced by Hockanum, makers of woolens of beauty, quality and lasting wear.

HOCKANUM
Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

About $55 plus Federal Tax

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America's Most Distinguished Woolens
So luxurious you can tell with your fingertips...
it must be Stroock. Originala tweed, blend
of rarest wool and alpaca. At leading stores,
or write 404 Fifth Avenue, New York 18.

STRATE

Carson Pirie Scott & co

Chicago

■ MILLINERY SALON, FIFTH FLOOR

VERA MAXWELL — *finds "News in a Nutshell" — blends the browns of walnuts and chestnuts into a suit and hooded coat of Forstmann's Charmona exclusively for us. Coat $98.75. Matching suit $89.75.*

The best shoes you can buy are the best buy!

DELMAN

Paces the New Fashions

with his biggest and most beautiful Collection in years

— a few of the models illustrated here

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Bands of Swiss pastel embroidery and French val lace on Grey cotton broadcloth with velvet tie. Sizes 3 to 6X—10.95, 7 to 12—12.95

at better stores

Celeste

Hattie Carnegie

ARE *You* TALL, MEDIUM, SHORT?

This is indeed hosiery as you like it . . . full-fashioned, smooth-fitting, smartly styled, long-wearing nylons. And whatever your requirements as to size or length there is an "As You Like It" stocking for you. Ask for them by name when you shop.

HOSIERY *"As You Like It"*

READING, PA.

NEGLIGEE BY TEWI

fashion futures are foretold by

Imported coin-dot net veils a lustrous rayon satin sheath. By Jo Copeland of Pattullo. Chanda's hat and gloves.

o'hara's fall foreward: longer and longer
dorothy o'hara, the great figurist, and designer to hollywood stars, gives us her newest design in daylight and starlight lengths
• both in black, royal, fuchsia, beige or emerald rayon tissue faille • misses' sizes • short, 39.95 • long, 45. fashion salon dresses, third floor
Arnold constable, fifth avenue exclusive
fifth avenue at fortieth, new york 16 • also hempstead • new rochelle • hackensack

HAT BY JOHN-FREDERICS

and best of all...

THE LONG-LINE SUIT at its most sophisticated—created by Jo Copeland of Pattullo. Her choice of fabric—pure inspiration! It's Milliken's luxurious 100% virgin wool—smooth and supple, superb in its soft-spoken elegance. (For the luxurious texture of this fabric, see close-up at right.) Look for the Milliken label next time you shop for beautiful clothes. Look, too, for Milliken Woolens by the yard, and linings in shades to harmonize. *If you want to know where to buy this suit, write Milliken Woolens, 450 Seventh Ave., N. Y. 1, N. Y*

...it's a **Milliken**

100% VIRGIN WOOL

ANNOUNCING

No. 37 Audley

Subtle scent . . . an aura of elegance . . . reflecting the lingering loveliness of an old English garden . . . named after the London address of The Herb Farm Shop, an address of tradition.

PERFUME 3.00 TO 18.00
TOILET WATER 1.75 TO 4.75
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Other Herb Farm Shop favorites . . . Night Scented Stock • Royal Purple • Green Moss • White Phlox • Lilac

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Reg. U. S. Pat. Off.

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Lastex...the Miracle Yarn that makes things fit

Extensively used in fine foundations • lingerie • dresses • suits • shoes
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Serving Through Science

By
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stores
John Walther
WOOLEN
JOHN WALTHER FABRICS, INC., 450 SEVENTH AVE., N.Y.

ALL JOYCES SAY joyce

PASADENA • CALIFORNIA

TIGERBRIGHT— bright, burning color . . . in *Follow-Me,* softly simple shoe with provocative "Follow-Me, Lad" streamers. Matching *Turnabout Bag,* $10.95 plus tax. Both also in Wild Rice, Cocoa, Grey, Wintergreen and Black sueded Ruffglove leather. The shoes — $9.95. (No mail orders, please. Write, we'll tell you where.)

bird tones in Cri-Cri . . .
distinguished new
color series
styled by *Philip A. Vogelman.*
Also in All Charm,
Francine, Cheri,
Faille Ononda
Dress by Maurice Rentner
in "Morning Dove"
ONONDAGA SILK CO. 1412 BROADWAY, N. Y.
Fabrics listed are rayon crepes
Cri-Cri in Celanese and Enka

The Dayton Company
Coal Room
Minneapolis

NETTIE ROSENSTEIN SQUANDERS

PALE BLUE SILK SATIN

PHOTO: BLUMENFELD

Fred A. Block magnificently
manipulates the new sculptured
silhouette suit of John Walther's
fine wool fabrics. Black, brown,
grey, 115.00. Hat by Lily Daché.
The Fair
Fort Worth
The Fair, Fort Worth, Texas
where the west begins
HORST

I. Miller
The **look**...
slender,
delicately
moulded.
The **medium**..
Vamos'
Lastex,
elasticized suede that feels like
no more than a silken sash
wound surely about your foot.
Vamos
*Lastex
REG. U.S. PAT. OFF.
*United States Rubber Company
shops and agencies in principal cities

ONE OF THE SEVEN WONDERS OF THE EARTH . . .

Once in a thousand years such bright beauty appears . . . seven perfect diamonds ranging from 20 to 30 carats . . . all cut from the one rough diamond . . . in a bracelet of breath taking magnificence designed and executed by the House of Harry Winston.

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OWNERS AND CUTTERS OF THE
JONKER, VARGAS AND LIBERATOR DIAMONDS
THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY

PHILIP MANGONE'S

new broadcloth suit

has delicately curved

and feminine

contours

Younkers OF IOWA

Des Moines

Hat by Howard Hodge

HAT BY JOHN FREDERICS

FOR THE STORE IN YOUR CITY SELLING MY CLOTHES, WRITE ROSE BARRACK, 530 SEVENTH AVENUE, NEW YORK 18, N. Y.

The new lowered hemlines inspire Pandora's lovely "Corselette", a graceful, high-throated black suede shoe, and the handsome Bienen Davis matching bag of elongated contour.

PANDORA
FOOTWEAR

The Halle Bros. Co.

Canton, O. CLEVELAND, O. Erie, Pa.

Ben Gam original
by Wilson Folmar
KAY BELL

Fabulous – Utterly New –
Ombré Plaid Fleece
Somersville
Fabric
EST. 1879
SOMERSVILLE MFG. COMPANY, SOMERSVILLE, CONN.
SELLING AGENTS: O'DONNELL & ELLIS, N. Y.

TRULY ROMANTIC, this coat with the dash of a poet's cape. Cut with outrageous fullness, and the new long sweeping lines of pure flattery. Of heart warming all-wool suede fabric in black, brown, green and ruby...with gleaming crown buttons. Sizes 10 to 20. About $45

At better stores or write: BARKIN, LEVIN CO., INC., 512 SEVENTH AVENUE, NEW YORK 18, N.Y.

Leaf Bright
dawnelle
TRADE MARK
Gorgeous sun-warmed colors; Gold-Leaf, Earth Brown, Forest Green, Red Ash; in these classic gloves, made of ELVETTE*. MAYFAIR, $3.
Elvette
MADE IN U.S.A.
MANNE & WEILL, INC. • New York • Kansas City • San Francisco

Merrimack

TWILL-BACK

Velveteen

Incomparable Merrimack Twill-Back Velveteen...deep with luster...lends jewel-like beauty of color and luscious textural loveliness to this youthful gown for evening.

Merrimack Mfg. Co. (1946) 1450 Broadway, N. Y. 18, N. Y.

Mills at Lowell, Mass.

An original painting in pastel and water color executed by Ruskin Williams for Merrimack

Choose your colors to accent you! In lovely fabrics dyed by UNITED, the finest craftsmanship is fashion's faithful ally and yours—holding your favorite colors true in beauty and brilliance as long as you wear them.
THE UNITED PIECE DYE WORKS 132 Madison Avenue, New York 16, New York Lodi, N. J. Los Angeles, Calif.

HAT BY SALLY VICTOR

the coat with the ***Four-Yard*** *hemline*
Only a bulkless, buoyant tweed
could carry all this coat. Only a handsome
tweed with a hand-loomed-look could do it justice.
And so Claire McCardell said "Cerey'."

Berkshire-Cerey', Inc., 51 Madison Ave., N. Y. 10, N. Y.

Cerey WOOLENS

I live in California

and wear Foxbrownies Flemish costume in Forstmann wool, which I find at only one place in Los Angeles. Hat by Braagaard.

MAY CO.
Los Angeles

Nardis of Dallas

GOOD

AS

GOLD

One of those wonderful basic dresses that a well-balanced wardrobe just can't do without! It's a Nardis of Dallas, beautifully tailored in Marchan, a "Botany" Brand 100% virgin wool gabardine. Black, butternut, red, green, blue, aqua, gray, gold or beige. Sizes 10 to 20. About $35.00.

At fine stores everywhere or write

NARDIS SPORTSWEAR

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THE PETTISKIRT STORY

BY

Vanity Fair

Pettiskirts in four lengths...

Evening, Ballerina, Tall and Average.

In nylon tricot, nylon-rayon tricot

and rayon tricot. From $3.95 to $10.95.

Vanity Fair Mills, Inc., Reading, Pa.

makes **ALL** figures beautiful

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*Contro**

the quality elastic

CONTRO ALL-IN-ONE BY TREO.

Contro, the quality elastic, is the best thing next to a wonderful figure . . . gently, suavely, smoothly, it helps make all figures wonderful. It's firm with you in the right places . . . it launders and lasts beyond your wildest dreams . . . and it's the *only* elastic vitalized with Vitalin, the magic rubber vitamin!

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In Black, Argus Brown, Spruce Green,

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Crystal Room

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Caprice... is frankly feminine

...This superb rayon crepe captures the charm of the soft silhouette — with texture beauty to accent loveliness of contour and drape. Choose it in lovely Consumer-Selected Colors approved by a nation-wide panel of fashion-alert women. Ask for Rosewood Quality Without Compromise — in ready-to-wear or by the yard.

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1410 Broadway • New York 18, N. Y.

"Eight Thirty"
...perfume

NADKAI

HAT BY JOHN-FREDERICS

Enka Rayon

Clare Potter modifies the side-saddle drape for a universally becoming dress in Bloomsburg's Crepe Persuade, woven with Enka Rayon.

Saks Fifth Avenue, New York Julius Garfinckel, Washington

Neiman Marcus, Dallas Ransohoffs, San Francisco

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.

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TONI FRISSELL

DISTINCTIVE BEAUTIFUL

Luxurious
as well as practical
are LAVANDO —
'loveliest of gloves.'
Fashion-right . . . and so
very, very nice to wear.
Of velvet-soft
imported Arabian mocha,
washable and perfect-fitting.
At many fine stores.

Lavando Gloves

By IRELAND BROTHERS

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A provocative color –
delightfully wicked and daring
in these Jacqueline shoes. Beautifully
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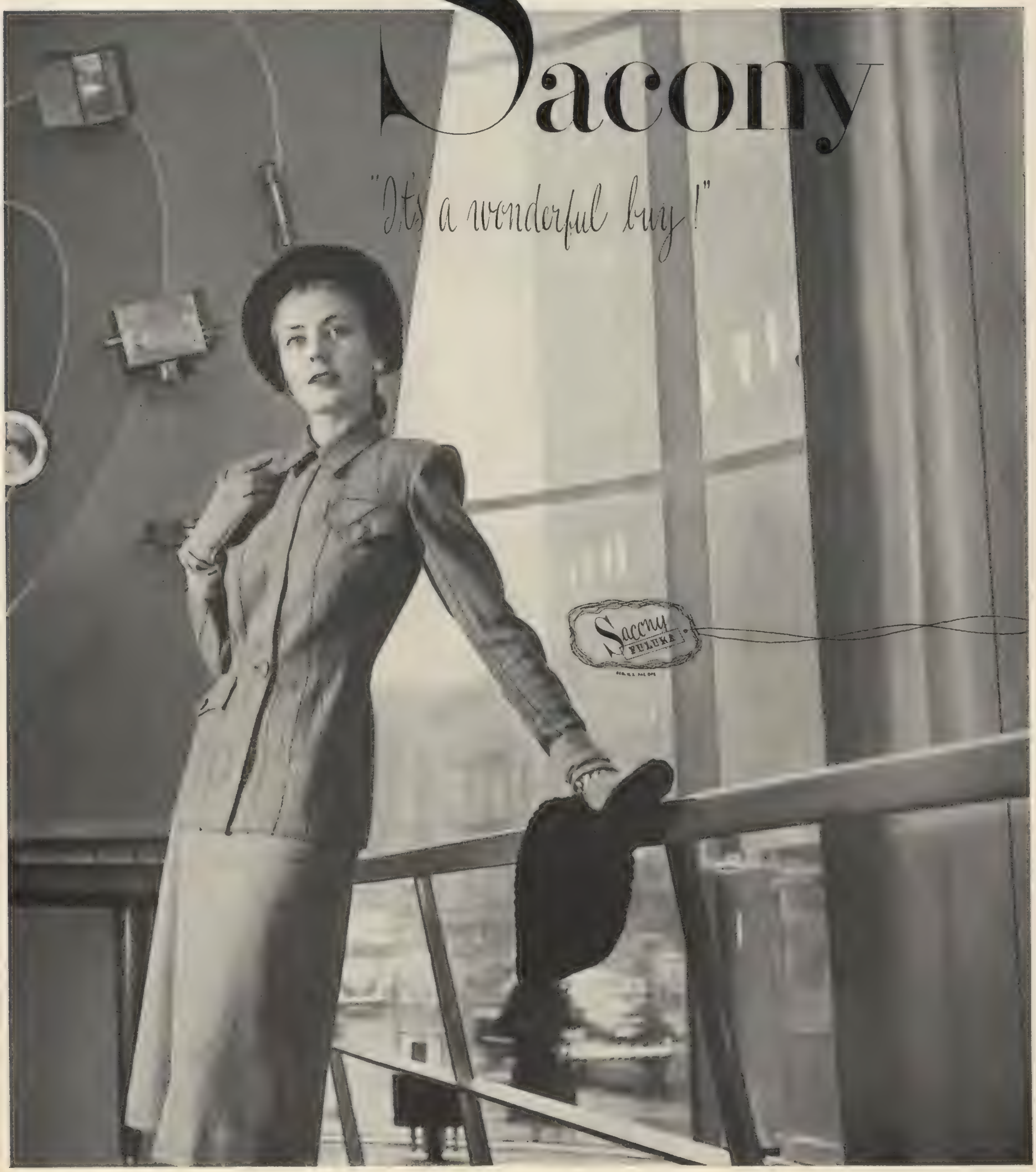

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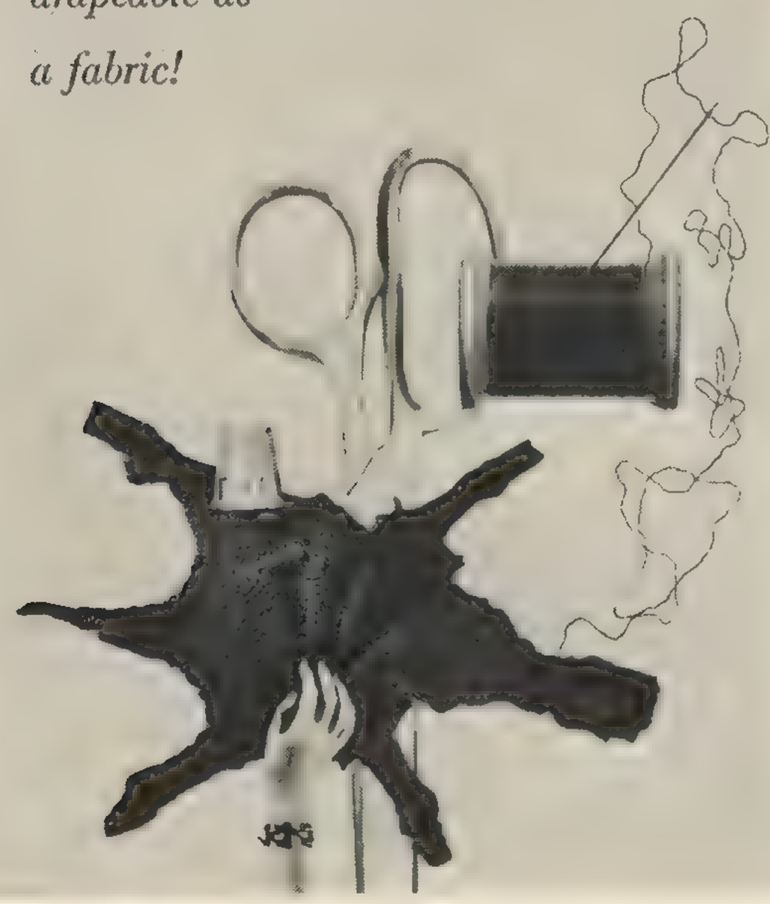

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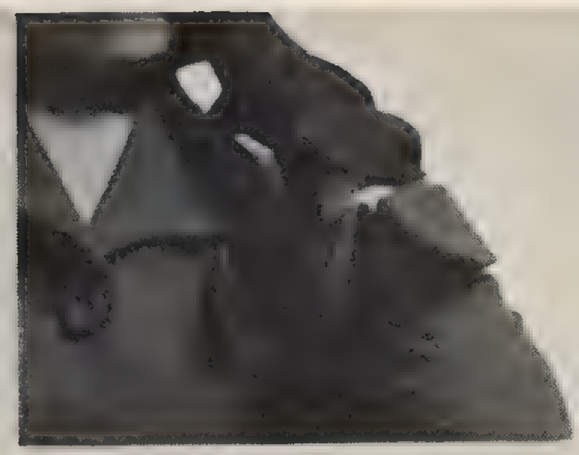

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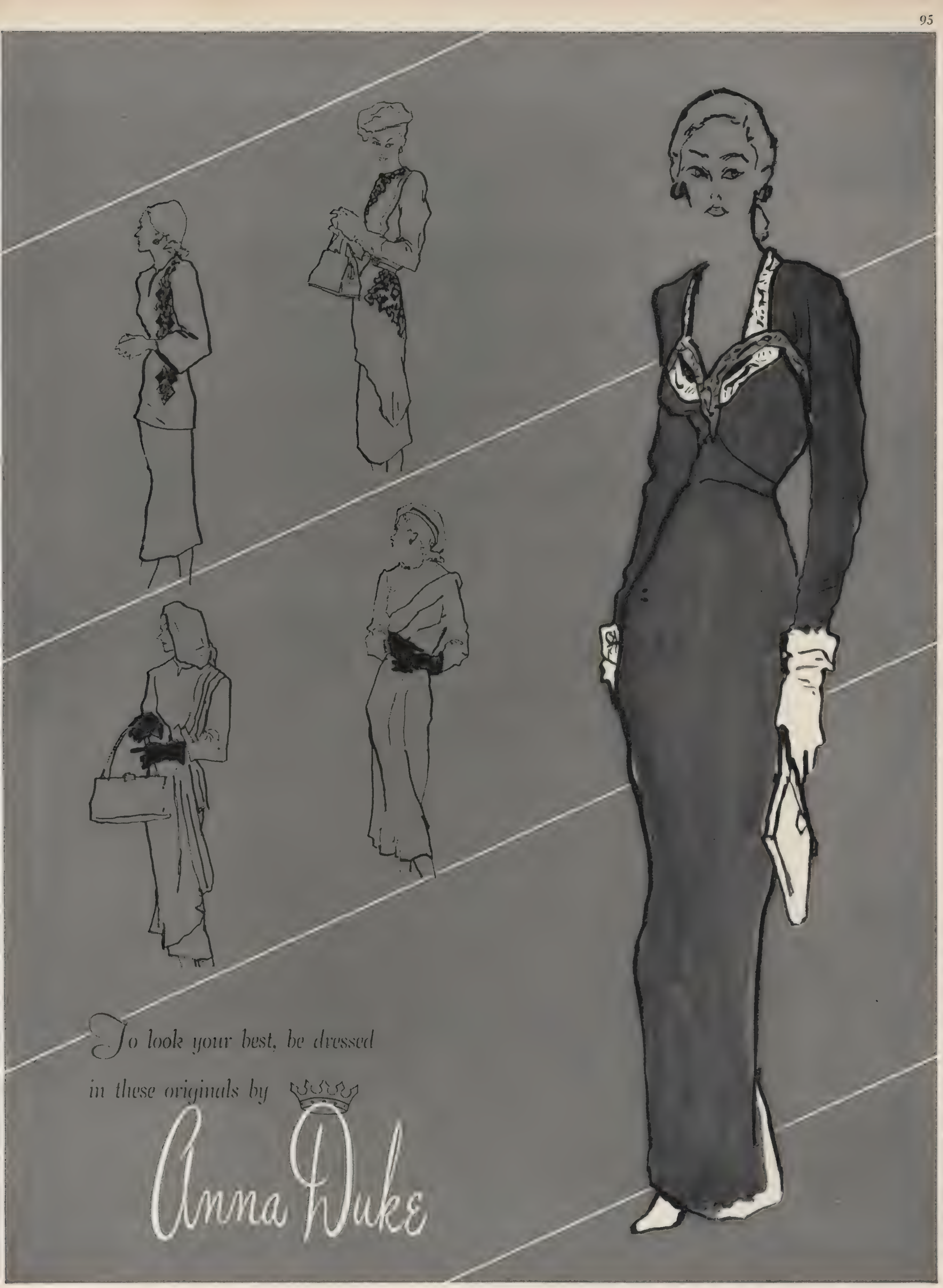
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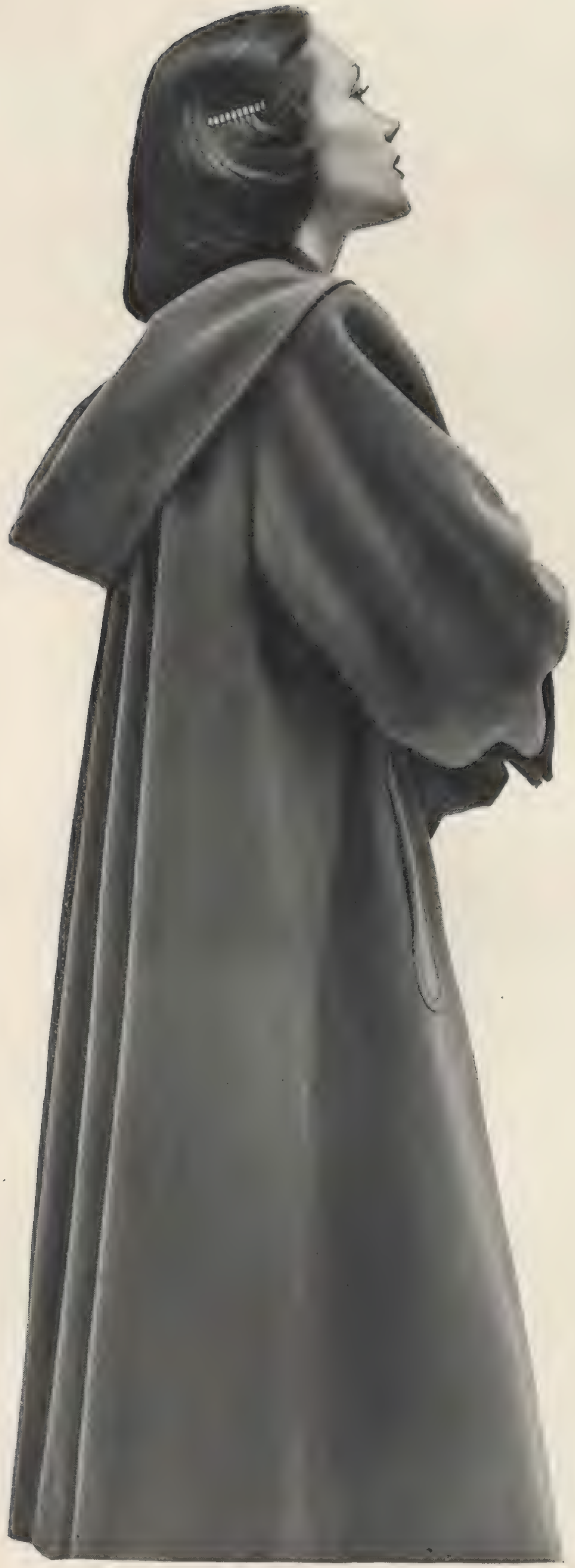

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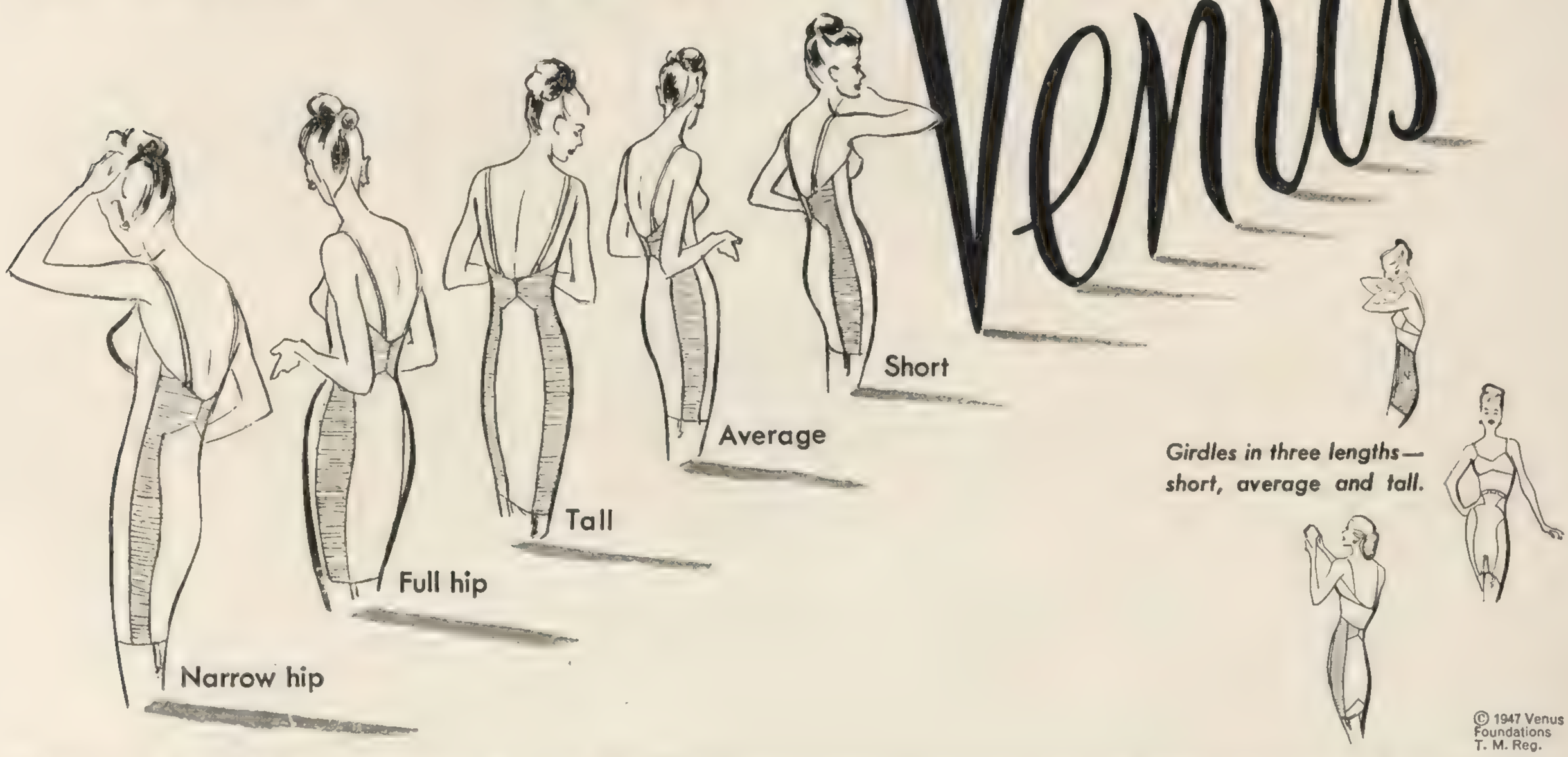

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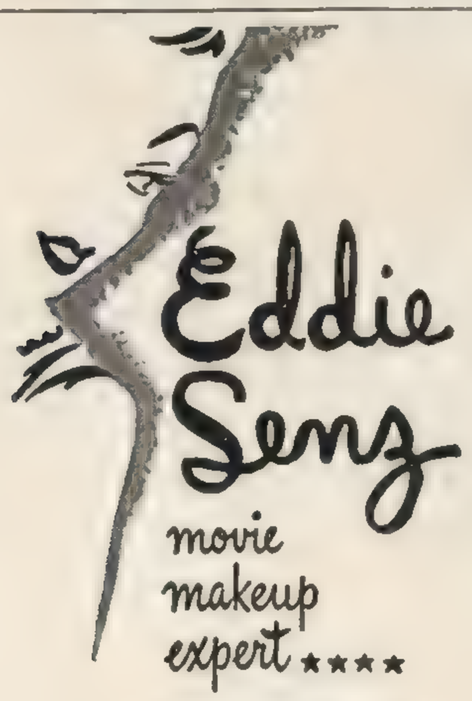

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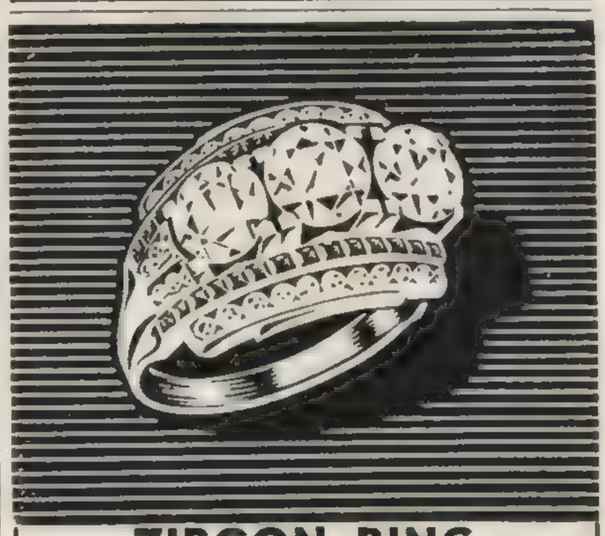

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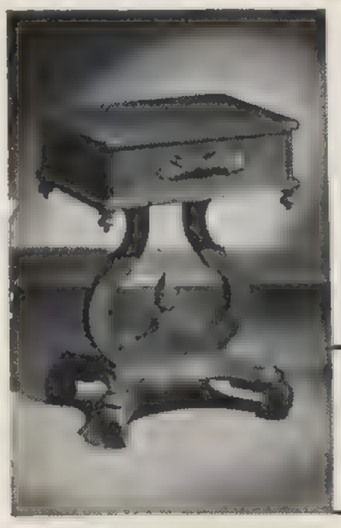

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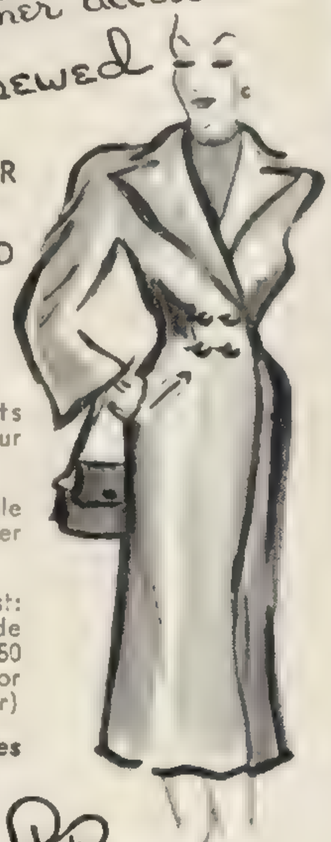

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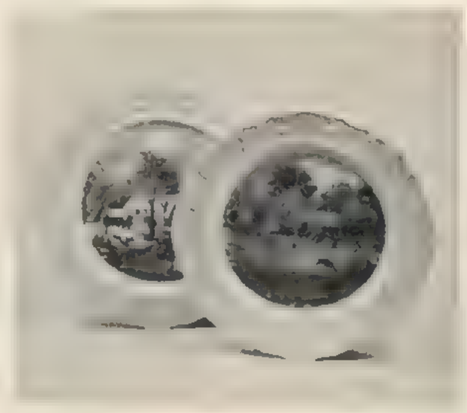

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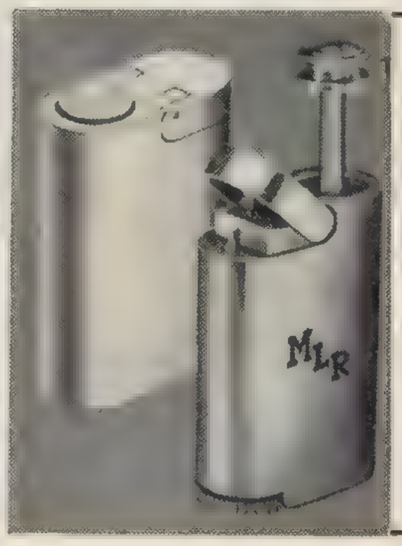

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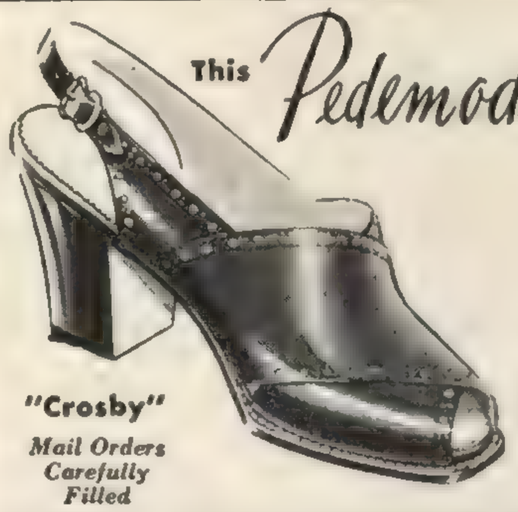

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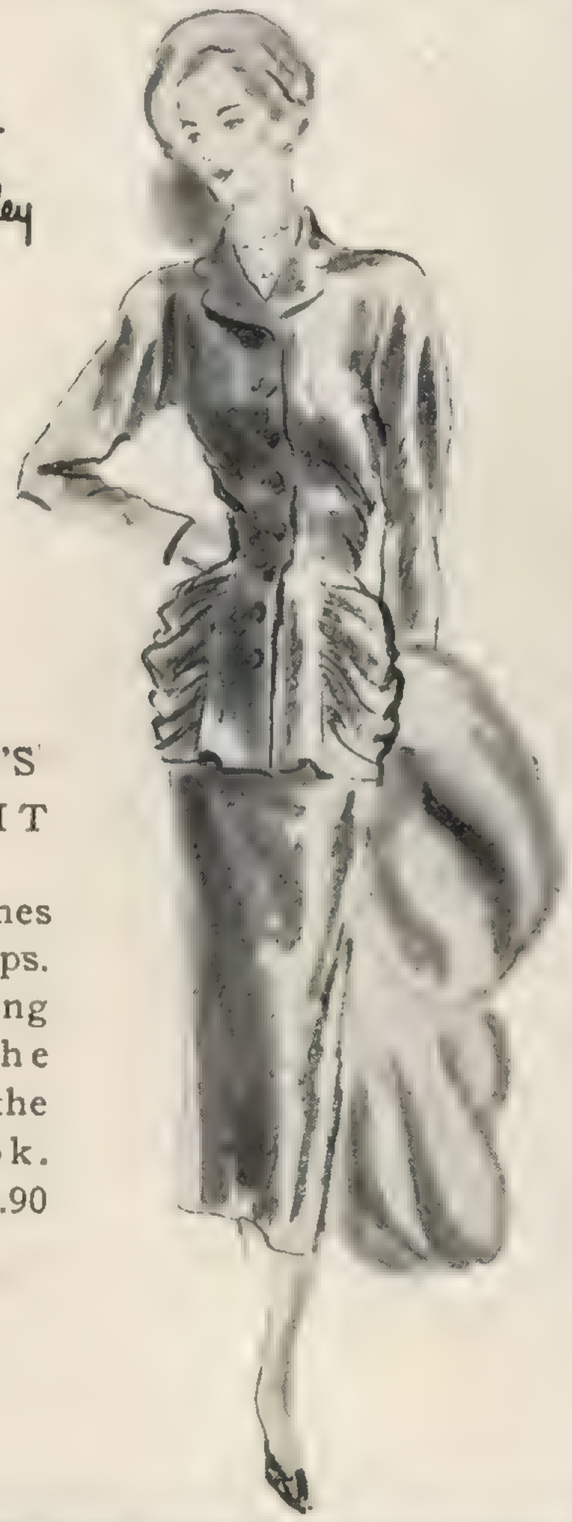

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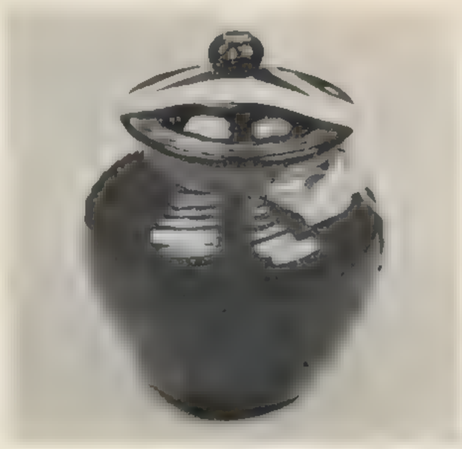

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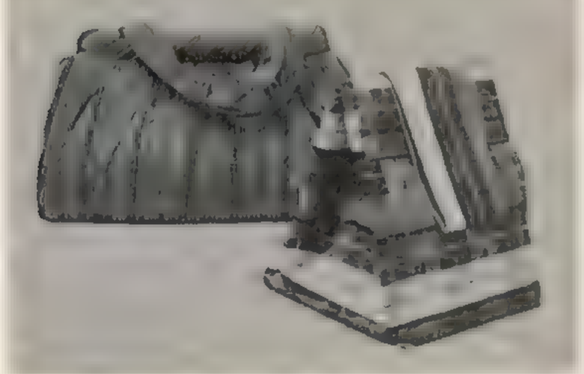

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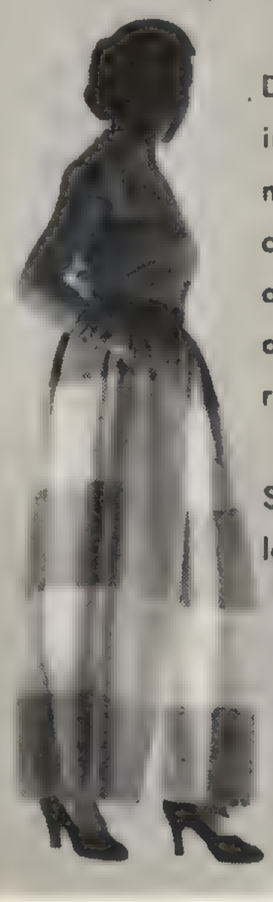

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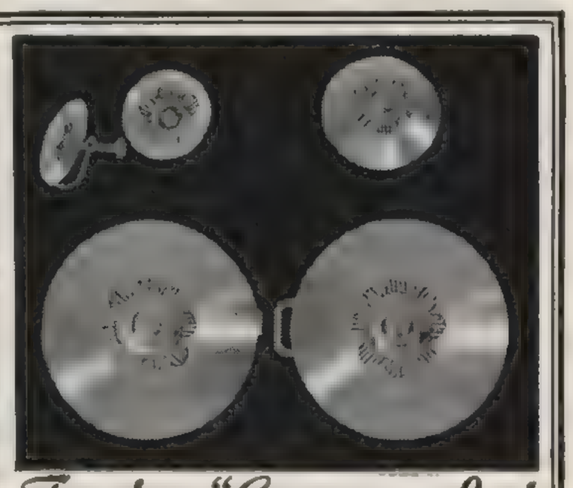

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RUTLEDGE

COVER: *The dressmaker dress returns. Vogue Designs for Dressmaking celebrate it on the cover, and on pages 180 to 189. Here, a dress with coat lines—in Forstmann's cashmere and silk duvetine. The important stole: champagne Argentine nutria, Maximilian. Hattie Carnegie's wound cloche, also at Neiman-Marcus. Doeskin gloves by Kislav; Best's. The lipstick, "Desert Red" by Dermetics. Dress, Vogue Couturier Design S-4819. Back-views and sizes, page 219.*

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are no problem

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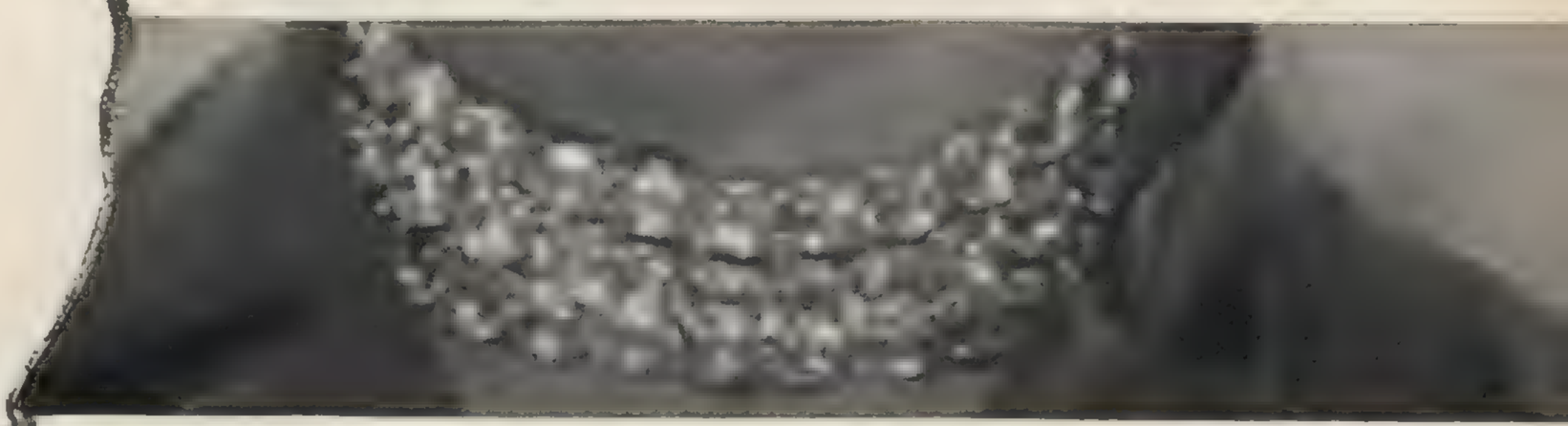
PARIS Collections: 1st report



Newest necklace; mammoth brilliants. Dior.

Fullness at the back: petal panels; brown wool dress by Dior.

At Lord and Taylor; I. Magnin; Holt Renfrew of Canada

BLUMENFELD

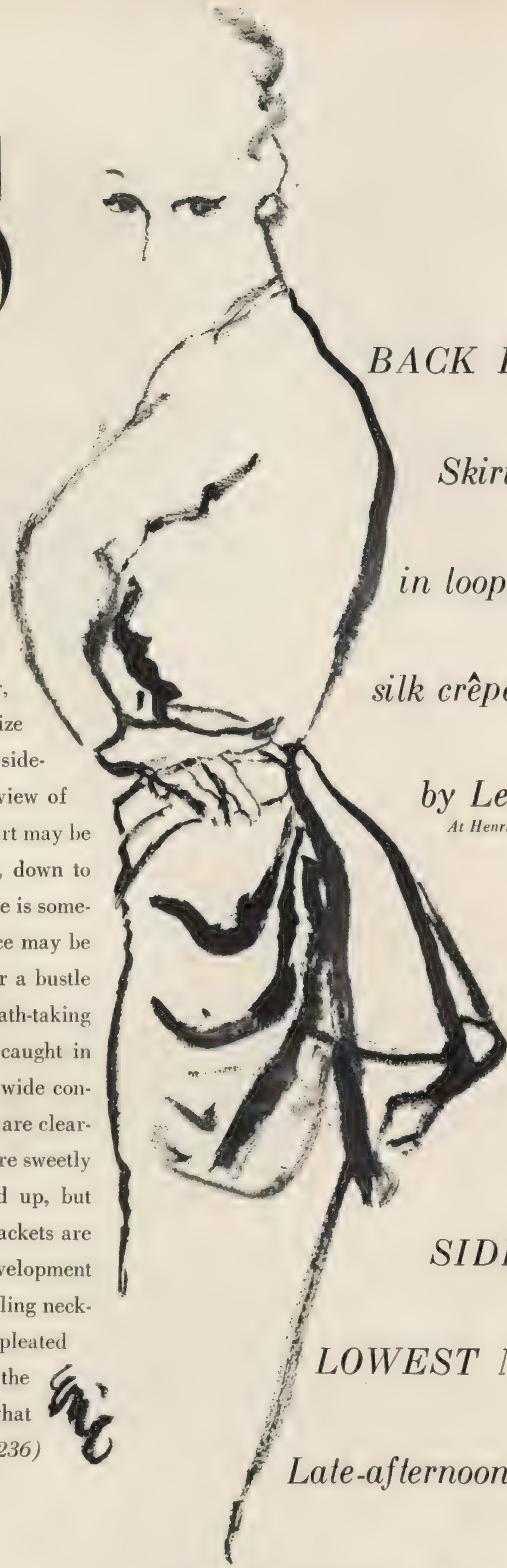
Side movement in hats. Red felt beret.

Accordion-pleated dress of red wool. By Dior.

Hat at Bergdorf Goodman. Dress at I. Magnin

PARIS Collections

Paris has taken the figure which it evolved in the last collections, and has gone on from there....Cabled from Paris to Vogue, New York, are these directions: "Take last season's round hipline, small shoulder, pulled-in waist, longer skirt, and emphasize each; stress the bosom, the *derrière;* add a side-moving hat, and you'll have a composite view of the Paris form for the new season." The skirt may be full and petal-shaped, it may be straight, down to seven inches from the floor, but always there is something prominent about the hips. Prominence may be in a shelf of peplum; in bunched pleats or a bustle worn in back or in front. The waist is breath-taking (excepting in the case of greatcoats); is caught in with curved-to-form leather belts or wide, wide contrasting corselets or cummerbunds. Collars are clearly either/or: tiny or whoppers. Shoulders are sweetly natural. Sleeves are simple, often pushed up, but sometimes bulging out at the wrists. Suit jackets are generally shorter. The most talked-about development is in the five o'clock-and-on dress: in revealing neck-lines, bosoms made to seem more so by pleated twists of material or under-ruffles. Below the waist is a supernaturally rounded line—what is currently called the *(Continued on page 236)*



BACK EMPHASIS

Skirt drawn up in loops. Black silk crêpe day dress by Lelong

At Henri Bendel; I. Magnin

SIDE HAT

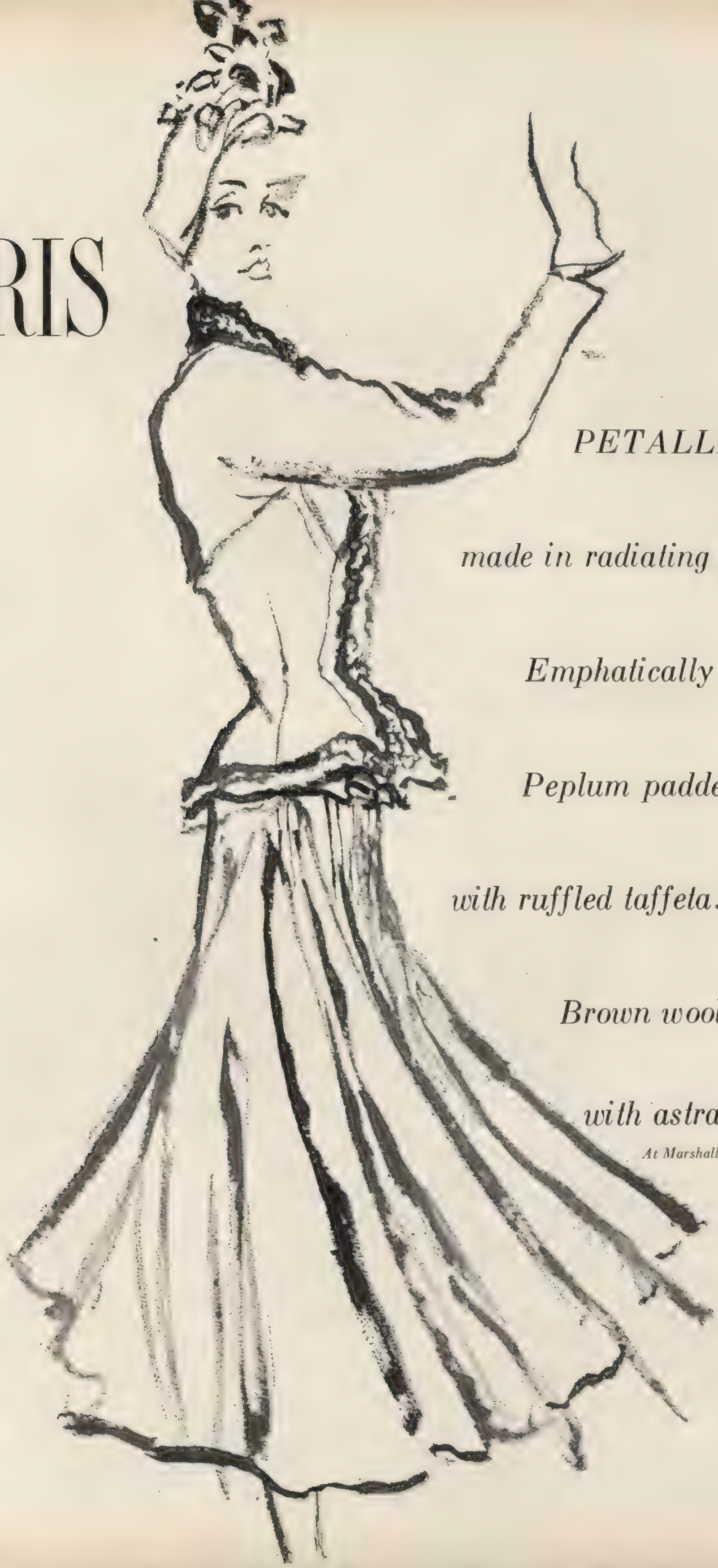
LOWEST NECKLINE

Late-afternoon-wool padded above and below the waist. By Dior

At Henri Bendel; Marshall Field; I. Magnin; Neiman-Marcus

BLUMENFELD

PARIS



PETALLED SKIRT

made in radiating panels.

Emphatically fitted jacket.

Peplum padded out

with ruffled taffeta.

Brown wool suit

with astrakhan. By Dior.

At Marshall Field; Eaton's of Canada; I. Magnin

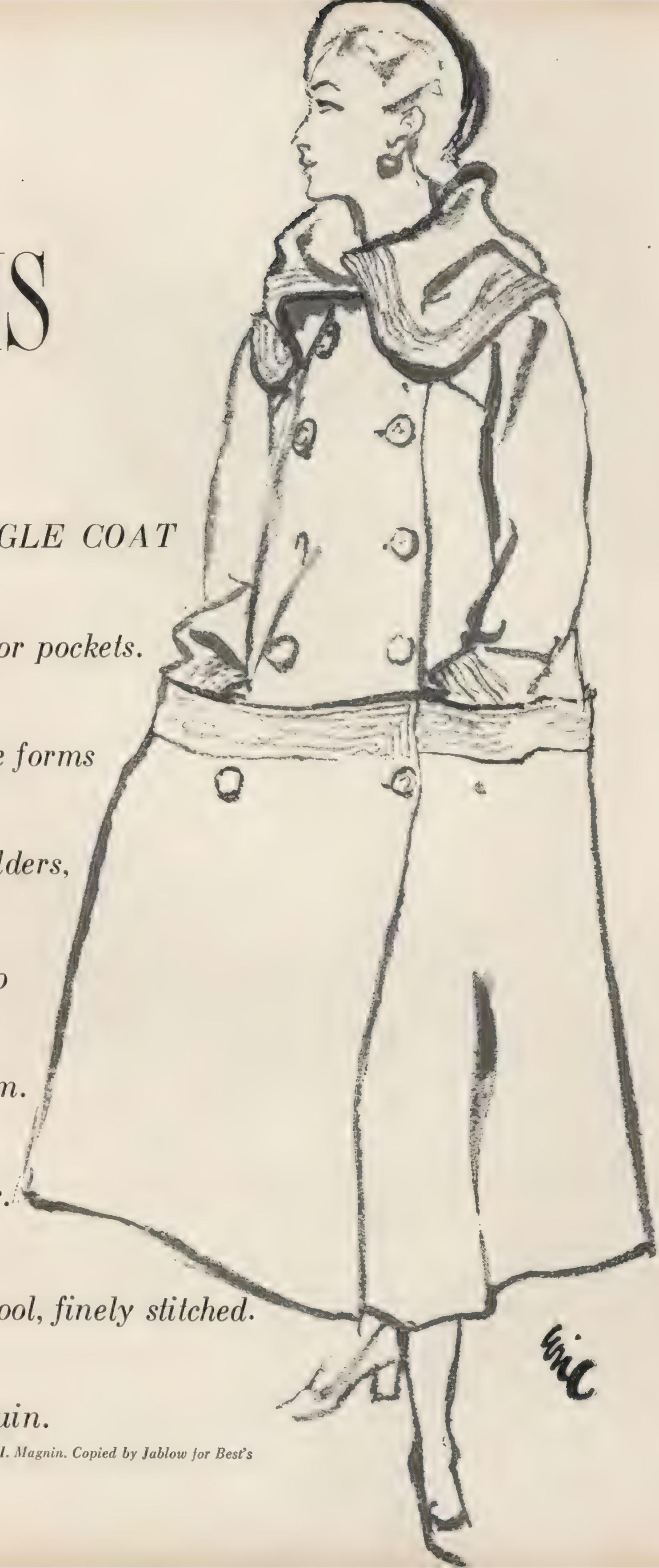
SHELFED JACKET

Propped-up peplum over blade skirt. Small shoulders grow to puffed-out sleeves.

By Dior. At I. Magnin; Hudson's

Side hat, tied on. Maud Roser.

PARIS



TRIANGLE COAT

with a ledge for pockets.

The line forms

at small shoulders,

drops to

a widening hem.

Rolled collar.

Beige thick wool, finely stitched.

By Paquin.

At I. Magnin. Copied by Jablow for Best's

WAIST-LENGTH JACKET,

waist-deep dolman sleeves.

Suit of navy-blue wool and astrakhan.

By Balmain.

At I. Magnin

BACK EMPHASIS in a curling cutaway.

Wool suit: black with green skirt.

By Jacques Fath.

At I. Magnin

IN A MANNER OF WEARING

or, how to wear the new silhouettes

—what to wear with what

The designers have done very handsomely by the American woman this autumn. We hope she will do as handsomely by them. There is in the new fashion collections as fine a chance as you are ever likely to have to make a beauty of yourself. Or, if you don't want to be a beauty—a chance to be effective or dramatic or feminine or beguiling or, nicest of all, an intensification of you in the eye of your best beholder. The fashions have done their part. We showed them to you August 15 and September 1; more in this issue; and on the preceding pages you will see the Paris continuation of the sweet-shouldered, small-waisted, longer-skirted idea, which has been increasing throughout the world of fashion in the past year.

All these new things take wearing. Which should not frighten the usually casual spirit of the American woman, but which might, perhaps, be a stimulus for a little exercise in putting on clothes carefully; walking in them well; sitting, moving with composure. Indeed and in fact, these new fashions not only give a new figure, but when they are best worn and most appreciated they give also a new sort of "deportment." When you wrap yourself in a cocoon-shaped coat, it can have an elegance that is almost alchemy. The falling, spreading triangle coat has a sort of inviting gentleness that *can* give an overwhelmed look, even to a tall young woman, unless it is worn with delicate and delicately high-heeled shoes. The Infanta silhouette, that close-bodiced, small-waisted, full-hipped charmer, is, surprisingly, easiest of all to wear. For at its best, it has a figure of its own, and the flowing skirt gives a certain feeling of grace and ease that is likely to influence your walk as well as your public. *(Continued on following page)*

Mrs. Huttleston Rogers (opposite) wears black layered net, over multiplied taffeta petticoats, with coq feathers. Dramatic, baroque, in the tradition of great ball gowns. Adrian made-to-order design.

GEORGE PLATT LYNES

WHAT TO WEAR WITH WHAT *(continued)*

Six important changes in What to Wear with What:

The Shoe: More delicate, really high-heeled (except for the country, and even there, fewer flats). Made again of bronze, of kid, of velvet, of coloured leathers. Wear this delicate, high-heeled shoe in suède or kid with all your daytime (short of country) clothes; in velvet for late-day and afternoon; in satin, bright satin, for dinner and evening. *The Bag:* Complete revolution in size (see page 147). The very smartest bag is the "hand-sized" bag. To keep its compact interior in sweet order, all sorts of new furnishings, small-scaled but competent. This little bag is in calf and suède for day; satin and velvet for evening; and, newest of all, in bright velvet for late afternoon. *The Scarf:* Long and straight, very often; bright satin, very often; narrow, narrow strips of fur, sometimes. Worn simply; as a complete part of the costume; almost not an accessory. *The Stockings:* Darker by day—a shadow of their former selves—smartest when they blend discreetly into the tone of the costume. In the evening, a brand new stocking idea which is opaque colour, repeating the bright satin shoe (September 1, page 172). *The Belt:* Fourteen-inch "*guêpière*" made to wear outside instead of inside; or a ribbon of kid to be worn three times around your waist; or an embroidered or jewelled design for a dinner suit. *The Jewel:* The news is in the new length, new colours. A wine-steward's chain to the waist; or rhinestone necklace with a swinging jewel pendant; or coloured beads to wrap around your throat or wrist (see pages 144-145); or a very long rope of pearls to knot or wind. The earring—often pendant, too; wonderful not only for evening, but with a closely tailored day suit. *(Continued on page 208)*

The bronze shoe, returned to fashion, and returned (right) in the very low-cut opera pump that makes news of classic line. By Evins; $29. I. Miller. Worn with Traina-Norell's Infanta-skirted dress and jacket in Rodier wool. Bonwit Teller; Jordan Marsh; I. Magnin. Bronze Gotham Gold Stripe stockings. *The velvet shoe,* (below), returned to fashion; here in a highish shoe, point in new favour; for late-day on. By Delman in rayon velvet. About $28. Bergdorf Goodman.

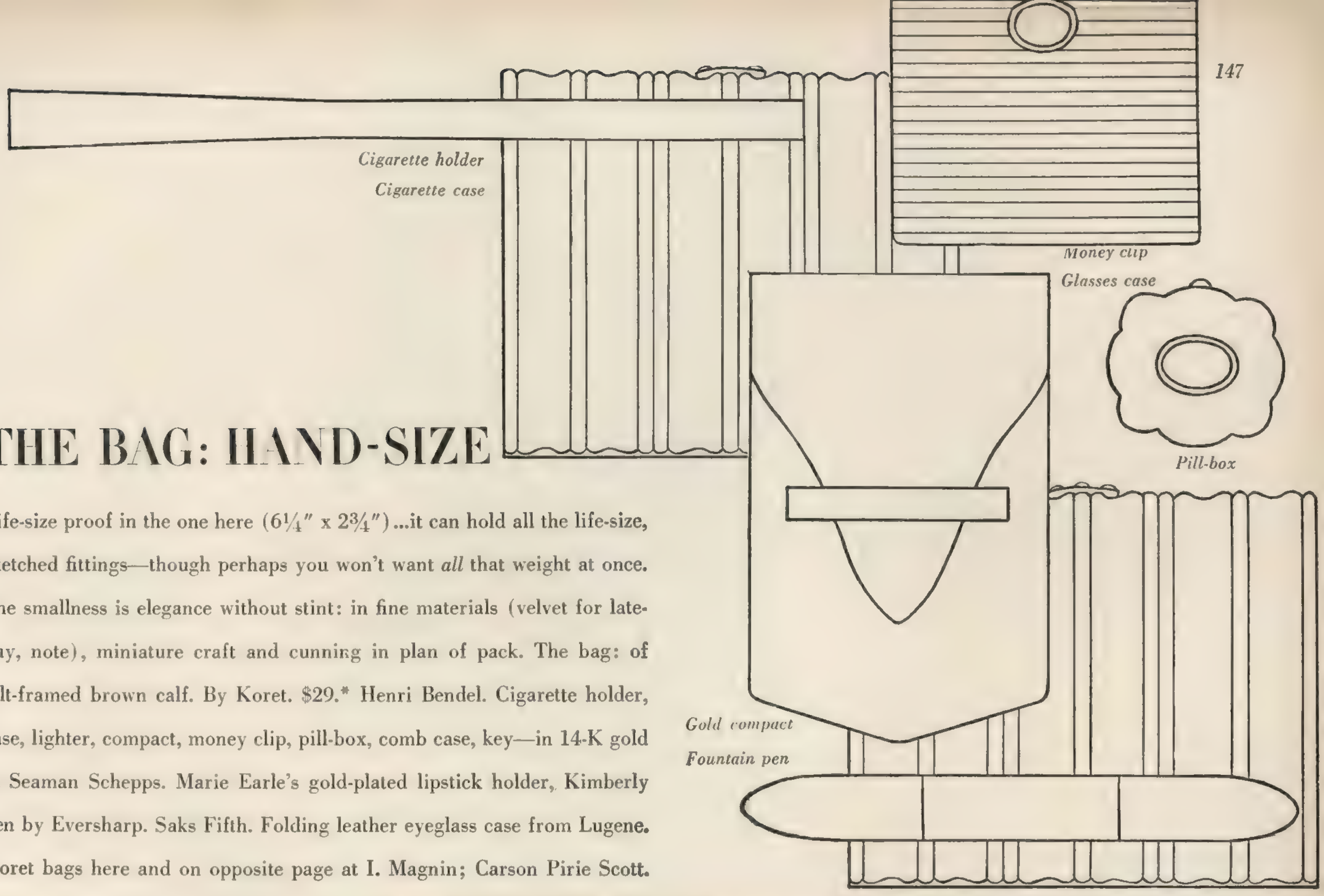
RAWLINGS

THE BEADS: POLYCHROME

In sudden, total revival—colour returns in beads, every colour known...and returns often in arm-length ropes to be wrapped high, shaped to fill a neckline, or worn long and knotted low.

Coloured beads, planned in tone, texture, and mass can be part of a dress. *Above, right:* the plan—to carry up pale, rough lamé with warmer colours, and the shot-light of rhinestones. Miriam Haskell jewellery. Saks Fifth. *Below, right:* the plan—to carry up murky odd green, with more green, coral. Longish, pleated dress (new late-day plan) and beads, by Ben Reig. Polly's. *Opposite page:* Ropes of beads scattered far left, 60-inch strands by Coro; in many colours. Stern's. Pink-purple-pink necklace in lower right corner by Miriam Haskell. Saks Fifth. Moss-agate, cranberry, burnt sugar beads on figure and in upper right corner by D. Lisner. Bergdorf Goodman.

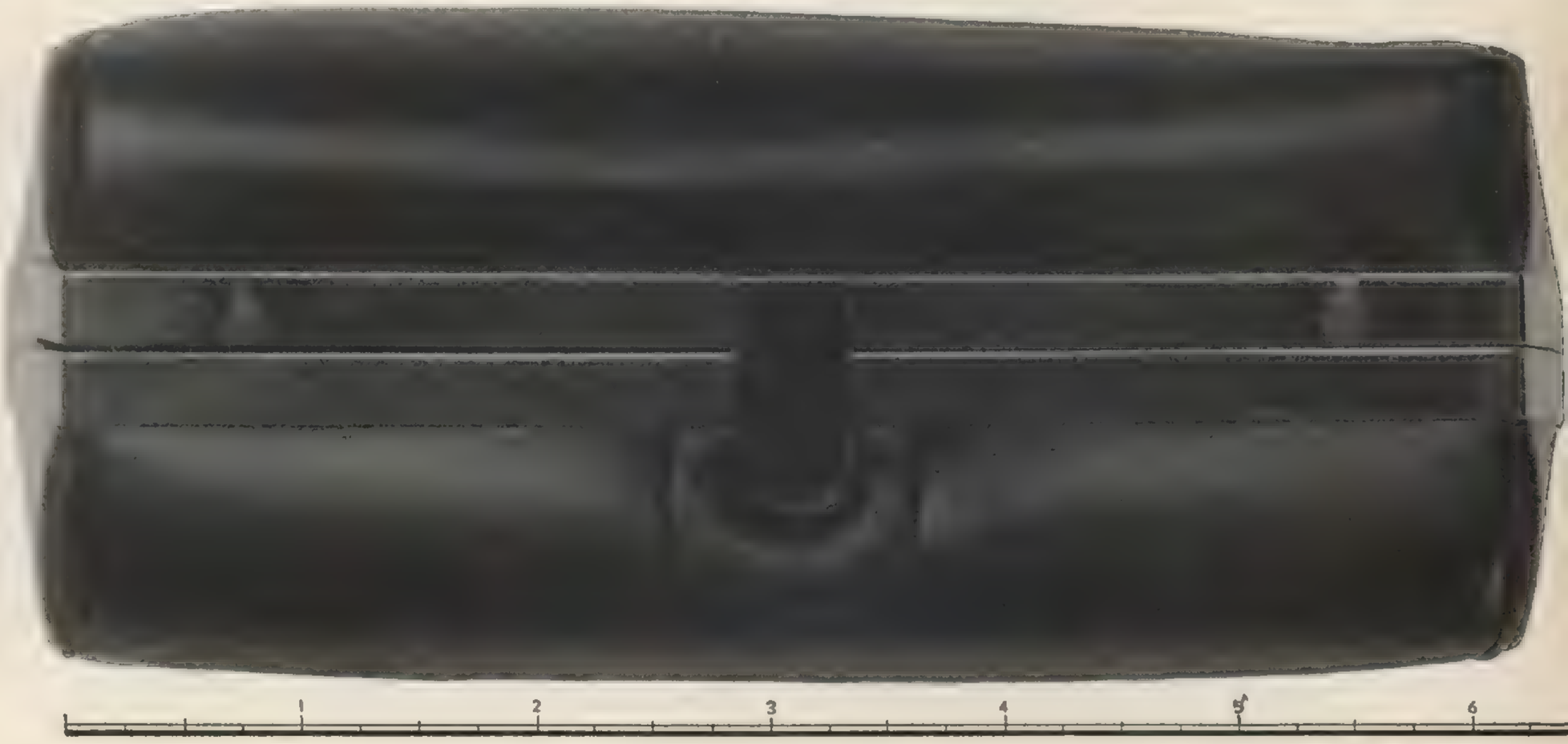
HERBERT MATTER



THE BAG: HAND-SIZE

Life-size proof in the one here (6¼″ x 2¾″)...it can hold all the life-size, sketched fittings—though perhaps you won't want *all* that weight at once. The smallness is elegance without stint: in fine materials (velvet for late-day, note), miniature craft and cunning in plan of pack. The bag: of gilt-framed brown calf. By Koret. $29.* Henri Bendel. Cigarette holder, case, lighter, compact, money clip, pill-box, comb case, key—in 14-K gold at Seaman Schepps. Marie Earle's gold-plated lipstick holder, Kimberly pen by Eversharp. Saks Fifth. Folding leather eyeglass case from Lugene. Koret bags here and on opposite page at I. Magnin; Carson Pirie Scott.

Lipstick case

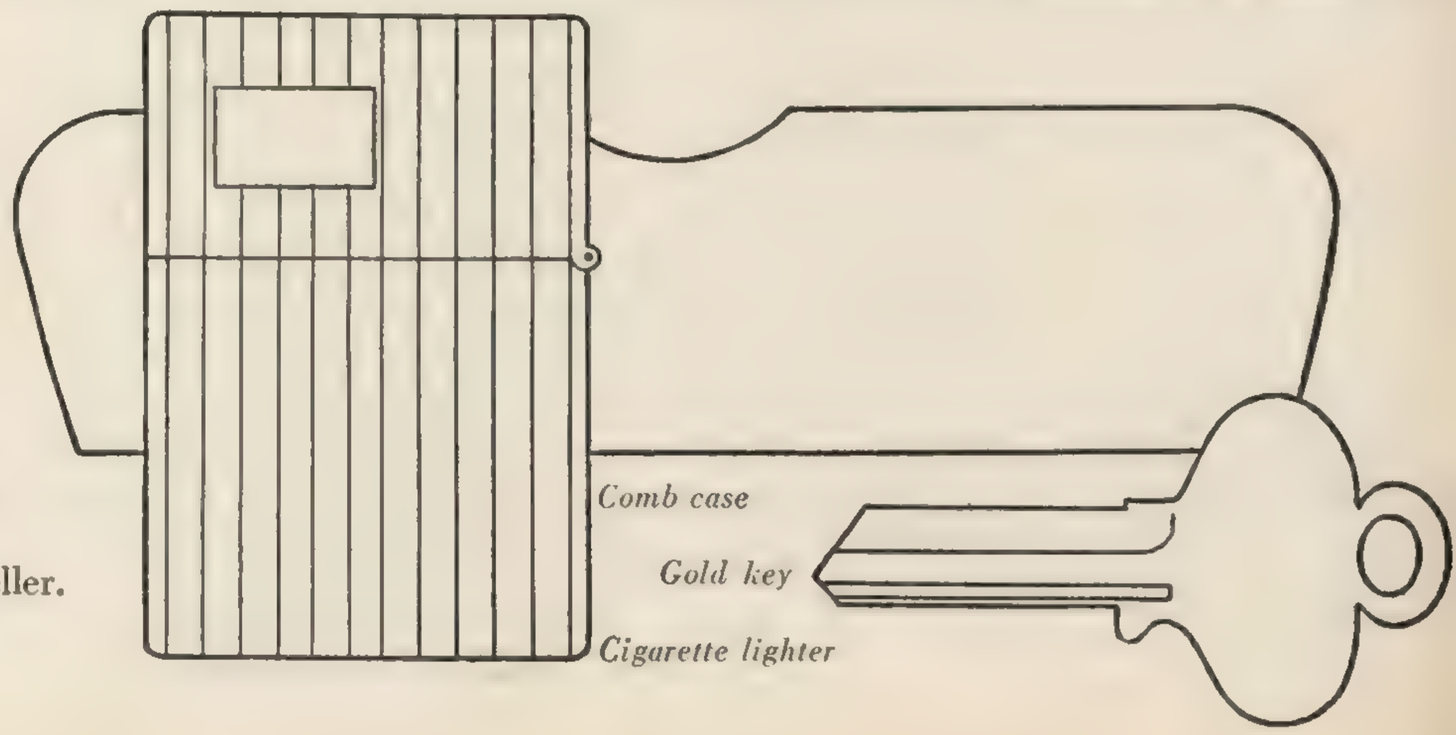


SKETCHES BY DE VRIES

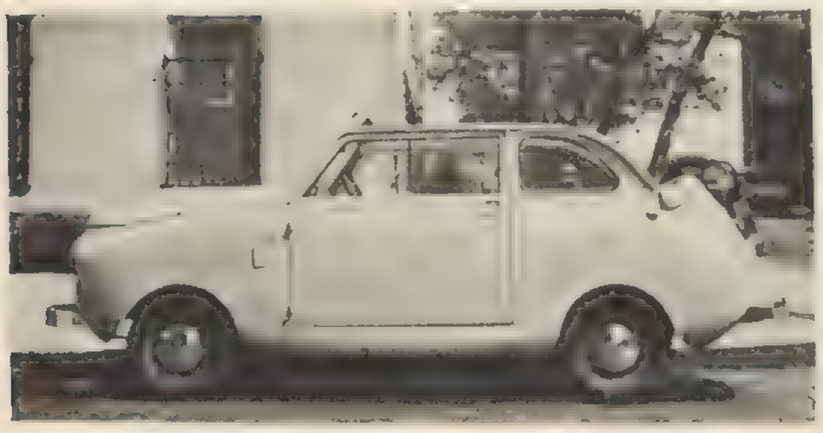
Opposite: Three choice little bags, in hand, handsome. Clockwise: red velveteen envelope, $29.* Worn all day with grey flannel suit. Jacket, $25; skirt, $19. Bonwit Teller. Brown calf tubular bag, gold-plated rim, $25.* Checked wool suit by Jane Derby; $165. At Bergdorf Goodman. Longish, velvet bag, $25.* Checked Rodier wool coat by Jane Derby; $165. Lord & Taylor. Koret bags, Bonwit Teller.

*PLUS TAX

HERBERT MATTER



One accessory with a new look—a little 1947 Crosley, easy town and country transport for you and the things on these pages.



Below: Three yards of long pale pigskin belt, to wrap around and again. By Midtown; $11, Bonwit Teller. Pigskin bag; $69. Gloves, with pigskin palms, chamois backs; $7. Fur lined pigskin gloves; $11. All at Mark Cross.*

RED TWEED SUIT AND TOPCOAT. BRIGANCE DESIGN. SUIT, $70; COAT, $80. LORD & TAYLOR. THE LONG GREEN SILK STOLE, KNOTTED, BY ECHO; $14 AT BERGDORF GOODMAN.

Left: A yellow silk paisley printed scarf, $10. Bonwit Teller.

HERBERT MATTER

WHAT TO WEAR

WITH NEW TWEEDS

The fashion change in city-country-travel suits is almost entirely in how they are worn. Example: straight silk scarf above, worn with dateless tweeds; example: long Angora gloves, worn (opposite page) with a shirt and skirt; example: the narrow belt that wraps many times. Country bags grow smaller; if large, they are likely to be soft fur. More heels go to the country, a few new flats.

SUIT OF NATURAL COLOURED STROOCK TWEED, A MARIA KRUM DESIGN; $155. JAY THORPE. DANIEL HAYS FINGER-FREE CREAM PIGSKIN GLOVES; $8. BLOOMINGDALE'S.

Brass-framed calf bag, by Phelps Associates; $75. Covered-up suède thong sandal. By Bernardo; $18 at Bonwit Teller. Heavy hard string gloves, good to drive in. By Hansen; $2. Saks 34th.*

Above: Twice-around belt of black morocco; $15. Things Unlimited. White Angora gloves by Nolde and Horst; $7. Altman. Ponyskin pouch; $60. Lederer.*

Leopard bag, suède-cuffed; $115. Phelps Associates. Wool foulard square. By Ascher of London; $8. Elizabeth Arden. Mediæval-buckled belt, $15. Phelps Associates.*

*PLUS TAX

Black calf bag by Rath; $40 at Jay Thorpe.*

Long beige doeskin gloves by Wear-Right; $8 at McCutcheon's.

Grey baroque pearl beads by La Tausca; $10 at Franklin Simon. Silk square in three colours, by Glentex; $5. Altman.*

Short beige Kislav gloves; $14 at Best's.

The nylon umbrella; $9, Uncle Sam's Umbrella Shop.

The grey flannel case; made to order at Lucienne Harang.

Grey flannel opera pump by Urbanite; $25 at Gunther.

White baroque pearl beads by La Tausca; $20, Franklin Simon.*

*PLUS TAX

HERBERT MATTER

SHORT-JACKET SUIT, CIRCLE-COLLARED, THE CIRCLE-SKIRT SASHED WITH BLACK. BY LARRY ALDRICH IN BLACK AND WHITE DUCHARNE TWEED; $70, ROSETTE PENNINGTON.

Black suède shoes, strapped diagonally; I. Miller.

Gilded metal chains, and a pinned decoration. $12, Lord & Taylor.*

Black suède bag with long loop-handles. By Bienen-Davis; $33, I. Miller. Sixty-inch, three-strand necklace of pearl beads, by Richelieu; $30*, Lord & Taylor. Soft shoe of black suède by Palter DeLiso; $25, Bonwit Teller. Elongated black calf bag, by Jolles; $35*, Saks Fifth Avenue.*

White pigskin gloves, stitched with black. By Superb. $15, Lord & Taylor.

WHAT TO WEAR WITH CITY SUITS

Your city suit will either be a change in itself, or you will make the change by what you add. To the point: the suit opposite is bound to a shape by a taffeta sash; the suit on this page is cinched with the news of a *guêpière* worn over the skirt. You make other changes with jewels: how you knot a rope of beads; how you pin gold wine-steward chains. In every case, your bag will be a small, neat shape; your shoes will be delicate: of thin leather, maybe even cloth; your gloves, fine, pale or white.

YEAR-LONG BLACK WOOL SUIT; BY CHARLES CREED; $235, BONWIT TELLER. BELT: A BLACK SUÈDE *GUÊPIÈRE*: BY ARPAD; $23. LORD & TAYLOR.

Black suède shoes, cut high in front. $30, J. & J. Slater.
Contoured black suède belt, gold coloured embroidery. By Marilyn; $6, Bloomingdale's.
Black velvet pumps (also on model at left) by Van Arden; $28, Lord & Taylor.
At the left: *six-button length capeskin gloves, by Acme; $7, Altman.*
Pearl bead earrings in the new teardrop shape, by D. Lisner; $2. Henri Bendel.*

Long white Lavando doeskin gloves; $15. Stern's.
Rayon satin bag by Deutz; $33. Jay Thorpe.*
Multi-coloured stone sceptre pin by Mazer; $18. Lord & Taylor.*

Black doe-suède gloves; $13. Bonwit Teller.
Rhinestone barrette by De Rosa; $17, Bergdorf Goodman.*
Richelieu pearl beads; $30. Lord & Taylor.*

BLACK SILK AND RAYON VELVET DINNER SUIT, WITH AN ERMINE COLLAR. A TRIGERE DESIGN; AT BERGDORF GOODMAN.

HERBERT MATTER

*PLUS TAX

Don't be a Fashion Stooge

We are a fashion magazine, have been for fifty-five years. Because we know fashion, we also know that fashion is not an abstract idea; it is not merely a design, or a business, a dress or a shoe. Fashion is nothing more, nothing less than the woman who wears it—and the way she wears it. And she must wear it with pleasure and confidence; not as a duty.

This autumn, for the first time in almost six years, there are changes in fashion visible to the naked eye—visible even to the husband-eye. In the period of L-85 wartime restrictions, the only changes possible were subtle little nuances that slipped us gently from season to season. Now, there are changes in dimensions, in shape, in length, and most of all, change in the familiar look.

The Fashion Firsters accepted the most drastic of these changes from their earliest whisper; have been wearing longer skirts, pulled-in waists, natural shoulders since early in 1946. These are the courageous ones, with a small well-tempered streak of the exhibitionist; willing to be stared at slightly, if politely; inventrix by nature, resenting the standardized in fashion as in life.

There are other women who will never accept changes; women to whom fashion is as the wind in the willows; in whose veins runs the blood of the late Mrs. George Apley. To them belongs the privilege of clinging to their net necklets, coq feather turbans, Queen Mary coiffures; they stick to their other-era rôle, are uncompromising but undeniably distinguished in their own way.

And there are other women who (and it is no disgrace) are taking a few split seconds before they adopt the new; walking the middle road—a position which philosophers from Horace to Santayana recommend. To them we say, "Don't be a fashion stooge." Do not let the spectre of longer skirts frighten you into a length you don't like. A good average for day is fourteen inches from the floor; but experiment with heel-height; eye your leg-length, the rest of your silhouette. It is chic, but not the *only* chic, to wear still longer skirts, later in the day. You will see many ankle-length evening dresses; but you can also find beautiful full-length ones.

If you do not like your looks without shoulder pads, you can find a new suit, a smart suit, which has moderately padded shoulders. (Examples in September 1, September 15, Vogues.) If you do not like your waist pulled-in, you can keep your straight, athletic silhouette, and still be in fashion. There are many new clothes which do not call attention to hips, do not make a focal point of the waist. Examples in Vogue: the cocoon silhouette, triangle coats and suits; straight-line suits.

Change in fashion can be exciting; and it is pleasant to dress in a manner that makes you part of the general scene. But there is no *obligation* to choose the most dramatic of the new. To some women, to be first with the new is a pleasure; but if it is not your pleasure, "Don't be a fashion stooge." Be yourself.

WHAT TO WEAR

WITH DINNER CLOTHES

Dinner in the city in black velvet—velvet suit, velvet shoes. Added to this: ermine used sparingly, pendant earrings, delicate white jewels, longer gloves. Possible variations: a side-wise black velvet pill-box, *à la* Dior. Blouse like a dress top, of pale beige lace, beige gloves.

BALKIN

Philip Mangone's grey tweed suit, muskrat-lined topcoat; $425. Altman; Martha Weathered. Felt roller by Brewster; $12. Amelia Earhart bottle kit; $68 plus tax. Both Altman.

Train news: new train clothes

TRAIN TRAVEL CAN BE A CRUISE BY RAIL;

DOUBLE-DECKER CARS SHOW OFF THE COUNTRY;

NOW—TRAIN LIVING ITSELF CAN BE A HOLIDAY—INVENTING A HOLIDAY WARDROBE OF ITS OWN FOR THIS NEW LAND-TRAVEL ERA.

Twice rounded silhouette; the skirt: barrelled, Cerey tweed. The jacket, wool jersey shirt rounded by a cape. By Claire McCardell; about $110. Lord & Taylor. The Blum Store.

Beginning—a new land-travel era. Here, a train that takes a new view on travel; asks a new travel attitude; gives you a wonderful time. Here, a train as trains should be, built to exhibit the country. Huge windows tinted the green of sunglasses frame the landscape. The top deck—for a pilot's-eye view—is a glass cockpit. Inside, sunlight, floor space, cushiony chairs rival the luxury of a summer's cruise. And here and on the following pages are two-way clothes you might choose to wear in transit, on arrival. In no way clothes bearing yesterday's travel label—for comfort *only*. Still present are the classic non-wrinkle cloths; the unflustered lines; the good, interchangeable skirts and shirts. Newly present, new travel considerations: the very portable stole, the sit-down short-coat, basic costumes to multiply with bright quick-change accessories. And, newly present, a new costume look; journey *and* journey's-end clothes, for those who make travel an end in itself; for a journey that is, actually, an en-route vacation.

Two colours, one suit of Stroock wool. The deep-green, bib front coat worn over a grey skirt. By Adler & Adler; $75; Best's. D. H. Holmes.

Train news: The coach, here, is the first of the new Vista-Dome cars; built by the Budd Company, pioneered in the west by the Burlington lines. The news is in the two-layer construction; the lower deck joined by a staircase to a glass enclosed, penthouse-view top; a new, circle-wide traveller's outlook.

Forstmann wool fleece shortcoat; red, over a grey men's-wear suit. Coat, $90. Suit, $115. Milgrim; Marshall Field. Calf bag by Milch, $35 plus tax; Bonwit Teller. Capezio's Hockanum flannel shoes; to order.

BALKIN

BALKIN

Stole/skirt—beige and white tweed; a wool jersey shirt. By Clare Potter: dress, $60; stole, $35. Bonwit Teller. Phelps bag, belt.

New train clothes *(continued)*

Travel slippers to put on in your own compartment; striped flannel over wooden soles. To order; Lilly Daché.

Slim-striped wool jersey, piqué collar, cuffs; grey, Winthrop Mills flannel skirt. By Tina Leser: skirt, $35; blouse, $30. Saks Fifth.

Quick change: interchange--a travel formula.

To pack a basic dress and one suit takes little space; takes only your choice of accessories to make quick travel changes, travel costumes almost unlimited.

FRANCES MCLAUGHLIN

Grey Bettmann wool jersey dress, background for silver jewels, off-tone Glentex scarf. Costumes on this page by B. H. Wragge. All at Bonwit Teller; L. S. Ayres; J. W. Robinson.

Above: to the skirt below add—a Hockanum flannel jacket—make a second costume.

Pepper-and-salt tweed suit; its own black velveteen vestee effect; your own orange kerchief.

PASTEL BEDROOM: THREE PINKS, WHITE, BLUE

THE REGENCY DINING ROOM

At Harrow Hill . . .

Mr. and Mrs. Alfred Gwynne Vanderbilt's country house at Brookville, Long Island

In a shingled-white, pillared house, fifty minutes' drive from New York City, Mr. and Mrs. Vanderbilt live all the year. There is, at Harrow Hill, an immediate impression of hospitality, of a young talent for country living. The tennis courts and the swimming pool are more often than not in use. The house itself is an open house, many-windowed and bright—was decorated by Eleanor McMillen with outdoor colours indoors. There are many good greens against white; garden-flowered chintzes; clean yellows and clear reds.

Mrs. Vanderbilt (opposite), *the former Jeanne Murray, in her living room. She wears Rose Barrack's rhinestone-studded shirt, velveteen dinner trousers from Bergdorf Goodman.* *(More on page 198.)*

OPEN CHESS TABLE IN THE HALLWAY

BALKIN

THE LIVING ROOM—LIGHTED WITH WHITE

THE HEPPLEWHITE DINING ROOM

At Meadow Wood Farm...

Mr. and Mrs. John Simms Kelly live the year around, at Oyster Bay, Long Island

THE CIRCULAR BREAKFAST ROOM

Meadow Wood is a working farm, a dairy farm with rolling meadows, miles of white fencing. Here, too, race horses are sometimes boarded in the stables and pastures. Less than an hour from New York City, it looks like a plot of Virginia moved north. The white-painted house is set far back from the highway, at the end of a winding private road which passes the white farm buildings, goes through the many green fields. Inside, the house is bright with colour, flowered chintzes, polished English furniture; has the warm sparkle of an English manor. Although not an old house, it has an atmosphere of having been lived in a long time; only the breakfast room is modern.

Mrs. Kelly (opposite), *the former Brenda Duff Frazier, is photographed in her living room decorated by George Stacey. Wood-panelled walls are the background for many reds, white, Empire green, bowls of fresh flowers.* *(More on page 198)*

BALKIN.

RAWLINGS

Bright stripes ··· bare beneath a stole ··· Bright shoes ··· spark below an ankle skirt

Jeanne Lanvin
sends "Prétexte"
from Paris

Guerlain's
"Vol de Nuit" returns

What to wear with what

Nostalgic scents to wear with a new fillip

France ships, again,
Millot's "Crêpe de Chine"

Season, fabric, and intent set the mood of a costume—and all the addenda with which it is worn. The last addition (so important to the sum) is perfume. Unseen, but *felt*, almost as much as smelled, is the aura a fragrance casts about you and what you wear. (When you wear it. How you wear it. Why you wear it.) Perfume is not as tangible as, let's say, a pigskin glove for a tweed suit. So you and your choice will not quite match, scent-wise, any other woman and hers. But if *we* were wearing the perfumes on this page, we should choose: Lanvin's "Prétexte" for city wools and suits; Guerlain's "Vol de Nuit" to soar through the smog of a night club; Millot's "Crêpe de Chine" with silks, at home; Lenthéric's "Shanghai" for a sharp clash of colour; Coty's "Asuma" with evening black; Revillon's "Carnet de Bal" with furs.

Lenthéric
re-emphasizes
"Shanghai"

Coty re-issues
its "Asuma"

SKETCHES BY DE MARSAN

Revillon now has
"Carnet de Bal"

Opposite: *Skirt to the ankles, cover of a stole; bright stripes, shoes bright as plumage: whole formula of evening changes. By Ted Shore in rayon satin; $60. Saks Fifth; Jordan Marsh; Frederick & Nelson. Delman shoes; $30, to be dyed. John Rubel's jewels. Tussy's "Midnight" lipstick.*

Creed: rounded hip-panels

Hardy Amies: diagonal wrapped jacket

London Designs: Coats and Suits

From the London couture collections come these British excellencies—tweeds, handled like soft wool; town-mannered suits; loose topcoats; examples of the British talent for tailoring, for cloths. In suits, the point of emphasis is at hip level—a flare of pleats, boxed-out pockets, wrapped, rounding lines. In coats, a blooming fullness falling from small shoulders, tall-standing collars.

CREED: ROUNDED HIP-PANELS *(opposite, far left), petal edging a jacket. A suit of pale grey tweed striped blue, line-soft as a dress; its skirt just-gathered in back. With it, a pale blue vest-front. In America at Bonwit Teller; Carson Pirie Scott.*

HARDY AMIES: DIAGONAL WRAPPED JACKET *(left, below), rounding low at the hipline, over a sunray pleated skirt. The tweed: shadow-striped brown and red. With it, a simple red shirt. Henri Bendel; Hudson's; I. Magnin.*

ANGELE DELANGHE: BOX-PLEATED COAT *(below), twice pleated in back to flare from shoulder-yoke to hemline. Here a British flavour of colour—checked tweed, bright with beige, blue, brown, and red. And a flavour of British detail: strapped cuffs, straps at hip level from front to back pleat. Worn over a tomato herringbone tweed suit. Marshall Field.*

Angele Delanghe: box-pleated coat

NORMAN HARTNELL: WRAP-OVER SKIRT *(above, right). Black wool suit, formal, slender, cut long and rounded-up at its hemline. With it, a gold lamé blouse, a black felt tricorne.*

VICTOR STIEBEL: BARREL-HIPPED SUIT, *its waist-point incised, its pockets boxed. Rust tweed, brown velvet blouse.*

Norman Hartnell: wrap-over skirt

Victor Stiebel: barrel-hipped suit

London Collections *(continued)*

Bianca Mosca: waistcoat-topcoat

Creed: topcoat, cape-cut

WORTH: TWO-WAY SHOULDER CAPE *(right), focal point of a town costume, to button across the throat, to button back at the sleeves. Beneath the jacket a simple dress. Both, nut-brown tweed.*

Peter Russell: side-pleated jacket

Worth: two-way shoulder cape

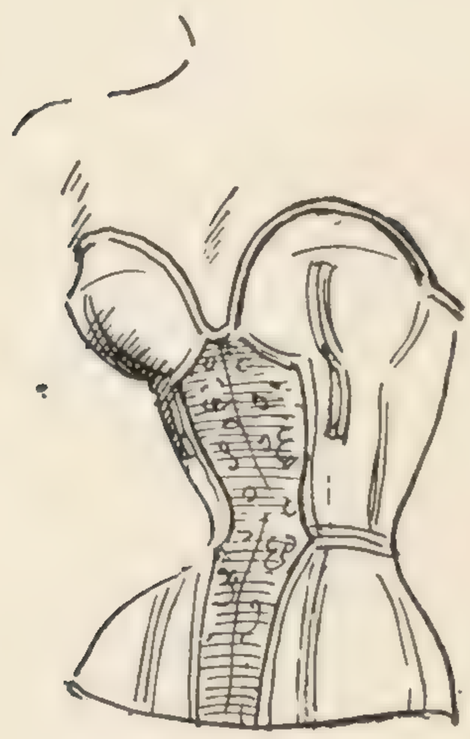
Digby Morton: doubled jacket

CREED: TOPCOAT, CAPE-CUT *(opposite, far left). Its yoke curving over the shoulders, made emphatic in back with buttons. Of scarlet wool, free-falling to wrap around, to gather as you will. Bonwit Teller; Carson Pirie Scott.*

BIANCA MOSCA: WAISTCOAT-TOPCOAT *(left). All-of-a-piece—waistcoat, buttoned high, the topcoat hanging free. White wool with grey, over a grey wool dress. Emphatic point, the great revers, rounding from the collar to curve-up at the hemline. In America at Marshall Field.*

PETER RUSSELL: SIDE-PLEATED JACKET *(above), poised above a slender skirt. The whole in chocolate brown wool, marked by grosgrain lapels, pleats, cuffs. Worn with a tucked chiffon blouse, of deeper brown.*

DIGBY MORTON: DOUBLED JACKET *(right). Round lines repeated above a shaft of skirt—a double peplum continuing from a circle collar. Here in burgundy tweed (Glendor fabric), tailored to London-town potentials, worn with a Rose Bertin felt hat.*



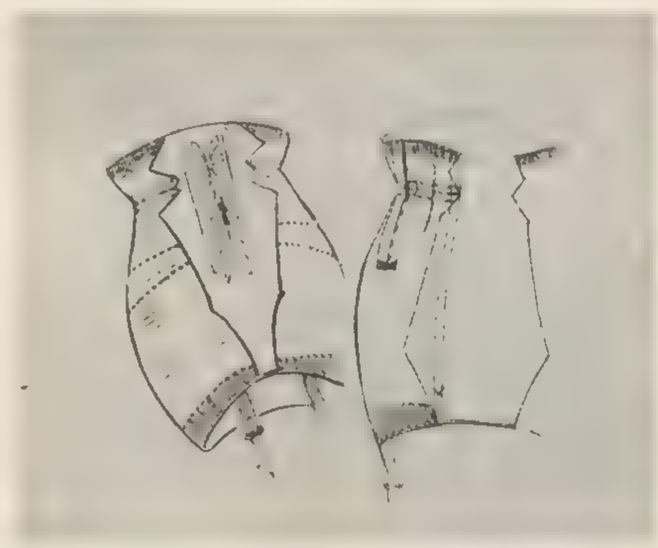
Very low in the bosom; long, to start a smooth hipline. By Sacrez, of boned pink satin. I. Magnin.

Paris ways to your new figure

Wire-framed top, elasticized panels. By Gloriane. In pink satin. I. Magnin.

This year you will want a new figure, whether it is a matter of necessity to fill a new fashion, or simply a matter of me-too delight in the return to a blatantly lovely feminine shape. From Paris...long crafty in such things...come these seven ways to direct the new line. They are light, surprisingly pleasant to wear, judiciously boned. There is no question about their ability to give you the well-curved figure you want: spare above the tidy waist, rounding below. These are examples of the variety of means there are to manœuvre your figure into new sweet lines. You may not choose one of these, but take the *idea*—with new fashions, even reproachless figures must have control.

Complete figure; in pink satin, triangles of Lastex, boned brassière. By Sacrez. I. Magnin.



High small-waisted girdle. Woven to shape in fine silk elastic. Lightweight, disciplined. By Cadolle. I. Magnin.

Guêpière—*girdle. Smooth hip-curve made by good fit. Small Lastex inserts. By Gloriane in black satin. I. Magnin.*

Very supple, controlled, small-waisted. Of boned black Lastex, satin-panelled. By Laure Belin.

Low-cut, hip-to-bosom guêpière. *Very tight-waisted, Elizabethan high bosom. Of black satin, lace-edged. By Janine. I. Magnin.*

Back view of Janine's hip-to-bosom guêpière. *Cut in a low bracket for evening dresses. Breathless waist.*

SKETCHES BY DAVID

The Children's Village

A rehabilitation school for unadjusted boys...

they learn to manage money, to judge and govern themselves.

BY MARY JEAN KEMPNER

THERE were no fences, no gates, no guard to inspect cars going in and out. I drove up a neatly graveled path winding through green trees and the insistent smell of honeysuckle. Ahead was a loose cluster of substantially built houses in obvious need of minor repairs; the kind of houses that middle-income, suburban families, with several children and more money than taste, built twenty-five years ago. Most of them were mock-Tudor in style; all hugged the periphery of a huge, circular grass plot. There was no hint of institutional living. No one wore identifying uniforms. Yet this was Children's Village, a rehabilitation school for unadjusted boys, near Dobbs Ferry, New York.

Four hundred boys live in the Village, sent there by their parents or by court order. In either case, admittance is determined by Village authorities, who refuse, for instance, to accept psychotic children or those whose intelligence quotient is below a low of eighty. Some of the boys are out-and-out delinquents, convicted of stealing cars or participating in hold-ups. Others are on the dangerous borderline. Still others are called insubordinate by parents or the community. Their ages range from eight to eighteen, although a boy over sixteen is rarely admitted.

Their backgrounds vary geographically as well as economically. Some of the parents—about two per cent of those with sons in the Village now—can afford to pay the full twelve hundred dollars. Others pay what they can or even nothing at all. For most, the Village puts up six hundred dollars, leaving parents and/or the local welfare agency to make up the deficit. There are boys from all over the country, from fifteen states, coming from as far away as Florida, California, and Maine, but, naturally, most of them come from the New York area. They stay as long as the Village feels it necessary, get periodic visits home for good behaviour.

The average length of a boy's stay—twenty months—is relatively short, particularly when placed in juxtaposition to the Village's success record of ninety per cent. Much of this success is due to three facets of the over-all plan. The first is a student government equipped to handle two-thirds of the school's disciplinary action. The second is a money management plan which, by practical experience, teaches the boys how to budget and the penalties of shiftlessness and getting into debt. The third facet is cottage life. The latter was underscored for me by a young couple I saw coming out of the Faculty House. The girl was about nineteen and wore in her brown hair a pink ribbon to match a pink chambray dress. The boy's suit was Sunday-best blue, on the light side and belted in back. They were holding hands but drew apart as the boy came forward to speak to my faculty guide. "We've had a lovely time. I was afraid when I asked to spend my honeymoon here that no one would remember me—after all, I graduated four years ago. But I chanced it. I wanted Sally to know what the place was like. After all, it's the only home I've ever known."

When a boy arrives at the Village he spends his first two weeks in the "reception centre," another four weeks on what is called "exploratory." This gives him six weeks to become acclimated. During this time he is busy with the psychiatrist, psychologist, social worker, the doctor and dentist. He meets and talks with Mr. Harold F. Strong, the Executive Director of the school (who often succeeds in getting a boy's confidence when others fail). A big man who looks like Babe Ruth, speaks slowly and softly, Mr. Strong wears a succession of old tan corduroy jackets with elbow pads, smokes a pipe. "We try to match a boy's talents with his goals, try to avoid the *(Continued on page 174)*

LOOKING OVER THE PLAYING FIELDS.

SEKAER

THE CONVENTION—IT PRECEDES THE BI-YEARLY ELECTION OF VILLAGE OFFICERS CONSISTING OF A MAYOR, JUDGE, CLERK, AND TREASURER. VOTING BOOTHS ARE SET UP FOR ELECTION-DAY USE.

TWENTY BOYS LIVE IN EACH OF THESE COTTAGES, WITH A "MOTHER" AND "FATHER" IN CHARGE.

CHORES TAKE CONCENTRATION.

IN THE COMMISSARY, BOYS WORK AS CLERKS, MANAGERS, CASHIERS; LEARN THE RUDIMENTS.

The Children's Village *(Continued)*

tension of competitive situations," Mr. Strong said. "That's the first way to relieve insecurity."

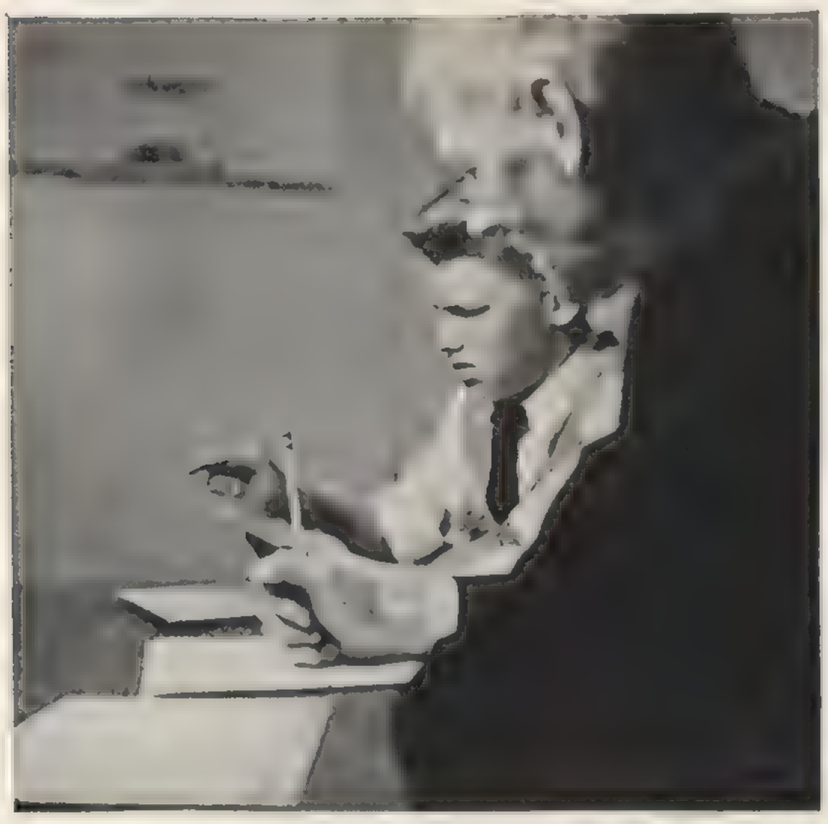
The new boy also meets his Dean—one of the three men who respectively head the Lower, Middle, and Upper Schools, a division based on age groups. He spends at least three hours in each of nine trade shops in order to pick a form of vocational training which interests him. In the machine shop he works on faculty cars and Village farm equipment. In the electrical shop he learns about fuses and faulty wiring; in the plumbing shop how to repair leaks; in the paint shop how to paint a room—three-fourths of the maintenance of the Village is done by the boys. If none of these activities interests him, he can try anything from farming to shoe-repair, or he can work for the Village paper, called *The Crier.*

The new boy is assigned to a cottage in which he will live with nineteen other boys under the supervision of a cottage "mother" and "father." The yardstick that determines which cottage will be most congenial is three dimensional—based on compatibility of size, intelligence, and maturity. This principle, resulting from an experiment run by New York University on a Rockefeller grant, is also used in classroom placement. Incidentally, the same experiment led the Village to link academic interests with the reality of trade interests—for instance, a boy who is working in the carpentry shop is given mathematical problems in terms of lumber instead of the conventional apples.

The cottages turned out to be the mock-Tudor houses I had already noticed. Inside they were adequately furnished, although a little on the shabby side. But the walls were freshly painted in cheerful colours and each cottage had its colour scheme—water-green in one, pale yellow in another. Cottage parents often choose the colour with the help of "their boys." Except for the room assigned to the cottage parents, the upstairs is divided into two dormitories stripped of everything except lined-up beds and footlockers—repetitious as ditto marks. Downstairs, however, in the living room and library, the boys set out their limited memorabilia—photographs of family, baseball *(Continued on page 212)*

MR. AND MRS. JOHNSON, A COTTAGE "MOTHER" AND "FATHER," WITH THEIR BOYS.

THE CLERK; THE JUDGE; THE PROSECUTING ATTORNEY; AND THE WITNESS.



PSYCHIATRIC TESTS ARE ROUTINE.

TAKING CARE OF THE COTTAGE PARENTS' CHILD.

IN THE SHOE SHOP, ONE OF THE BEST RUN OF ELEVEN TRADE SHOPS.

Group portrait: 1947

In the tradition of Brady and Hill, Irving Penn staged this photographic tour de force, a portrait of eighteen contemporary artists who have one quality in common: funny drawings

1. PERRY BARLOW. His drawings are reflective as a good mirror. As a student, Barlow discovered he was colour-blind; this was remedied, artistically, when he married a painter, for now she fills in the colour for his magazine covers.

2. BARNEY TOBEY. In this day of cults, Tobey could lead the Absurdists—his drawing specialty is the matter-of-fact situation, the absurd reaction to it. He decided at seven to be a top cartoonist, discarding the alternative of being President.

3. WILLIAM STEIG. "Sub-humanity with its pants down" someone called Steig's drawings—frustrated adults and round-faced terrorist brats. His ideas were more salable than his cartoons until he unleashed the brats on art editors.

4. HELEN HOKINSON. More than just a drawing, a Hokinson is now an American figure of speech. Once a fashion artist for Marshall Field, she later did a comic strip. She loves "the girls" so much she has immortalized them in ceramics.

5. ROBERT J. DAY. He gave up tap dancing to take up photography as a hobby. His first job in New York was drawing for a picture service called The Central Press; friends in his native California thought it was a cleaning establishment.

6. CHON DAY. Because he couldn't draw hair—and was losing his own—most of his characters look as though they are wearing wigs. His funniest gags are sent him from San Antonio, Texas, or supplied by his children.

7. CONSTANTINE ALAJÁLOV. He calls his drawings, pontifically, "satirical paintings." Russian-born, after the revolution he worked a short while with the new government's artist guild, was detailed to paint pictures on a propaganda train —in three days he painted art on the sides of four box cars, soon left. Since then, he has done more than 200 *New Yorker* covers.

8. OTTO SOGLOW. He can suggest a man's head with no more than a croquet-shaped line. "The Little King" is his most famous character. Soglow's career started by illustrating cowboy pulp magazines and painting forget-me-nots on babies' rattles.

9. CHARLES ADDAMS. His hobbies are the bow and arrow and profound research on snakes, which he hates. His famous cartoon of the fat lady leaving a single ski-track curved on both sides of a tree is used in one insane asylum to rate inmates according to the length of time it takes them to see the point.

10. CARL ROSE. He prides himself on being the only cartoonist whose drawings appeared simultaneously in *Esquire* and the *Atlantic Monthly.* Rose says: "Only one idea ever came to me in a dream. It was rejected."

11. WHITNEY DARROW, JR. He "turned to cartooning because I could never spell so had to use pictures instead of words." He studied with Benton at the Art Students' League; among other things, Benton taught him to roll cigarettes.

12. LEONARD DOVE. British-born, his hobby is the study of naval warfare and naval history; he collects paintings by Felix Topolsky. Dove sees the cartoonist as a "satirical reporter, his work a one-man documentary film."

13. MISCHA RICHTER. Many of his ideas come after reading the *Congressional Record.* Born in the Ukraine, he studied at Yale School of Fine Arts, did murals for the WPA, prefers drawing psychoanalysts. His funniest, one of the doctor asking, "Now about your dream; what's her telephone number?"

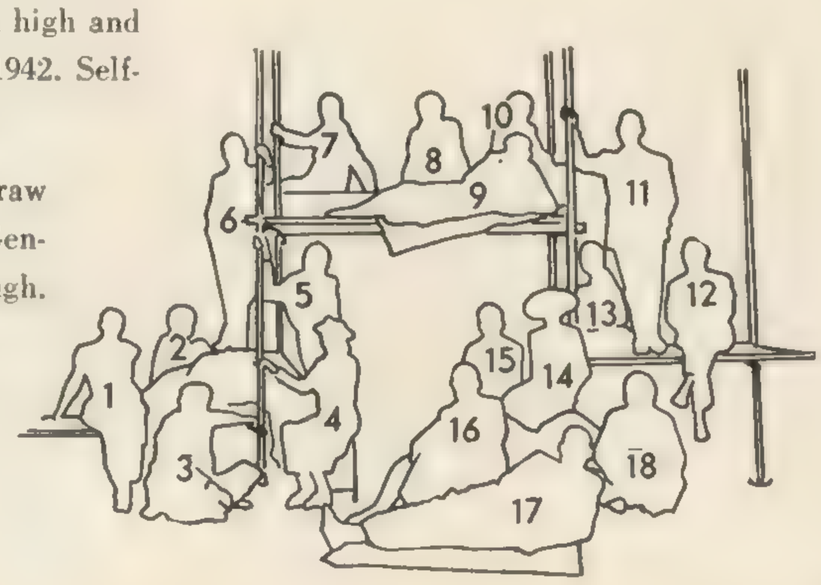
14. BARBARA SHERMUND. She will answer the telephone only at certain times of the day, even if it is ringing next to her. A typical Shermund gag: a woman in her lawyer's office muses, "No, it's not a triangle. It's more like a rectangle."

15. RICHARD DECKER. A recluse, he draws only at night, works till dawn. He submits his cartoons by mail, hasn't been seen by many of his colleagues since the World's Fair.

16. SAUL STEINBERG. He began cartooning immediately after getting his degree in architecture at the University of Milan; enthusiasm over his funny drawings ran high and Italian fans mobbed him regularly. Roumanian-born, he came to the U. S. in 1942. Self-styled a "satirist," his cavernous-mouthed people look sad as bent coat-hangers.

17. GEORGE PRICE. He often throws his own jaw out of joint in order to draw his slack-jowled characters. He once worked for the telephone company, for General Electric; Price is one of the rare cartoonists who makes his colleagues laugh.

18. RICHARD TAYLOR. Besides cartooning, he does surrealist painting —his work hangs in the Whitney Museum, the Museum of Modern Art.



PENN

1. From "Collier's"
"Listen to that baby purr!"

2. From "The New Yorker"
"Think hard, Harris! Was it about a raise, an extra week's vacation, the afternoon off . . . ?"

3. From "The New Yorker"
"I call your bluff!"

4. From "The New Yorker"
"I know what! Let's have an Old-Fashioned before we start talking French."

5. From "The New Yorker"

6. From "The New Yorker"
"It must be wonderful up there! Amy says they sleep with their blanket turned on every night."

7. From "The New Yorker"

8. From "The New Yorker"
". . . and there I was, stuck in Fort Dix. I didn't see a red woman for two years."

9. From "The New Yorker"

10. From "Collier's"
"I did it, Inspector. Corny of me, wasn't it?"

11. From "The Saturday Evening Post"
"I understand she's his inspiration."

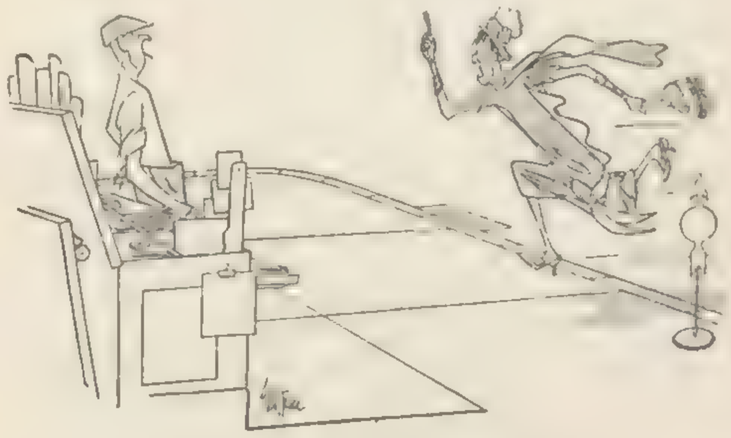
12. From "Collier's"
"Well, and what ridiculously low-priced article would you have been a fool to pass up this time?"

13. From "The Saturday Evening Post"
"Yes, but sardines are dead and don't mind it."

14. From "The New Yorker"
"Ellen's having a baby. Of course, it's entirely her own idea."

15. From "The New Yorker"
"Um-m-m-m. Are you aware that your watch has stopped?"

16. From "The New Yorker"



17. From "The New Yorker"
"'Vogue'! And hurry!"

18. From "The New Yorker"
"Smile."

Group portrait of funny drawings

Lift this page; inside see the eighteen artists' photograph

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Dressmaker dresses

Vogue Designs for Dressmaking

Take the dress on the opposite page as the key to the eight pages behind its back. It is the peak of colour, yes; and it was made from a pattern. But the first point is the fact that it's a *real* dress again. For not in a long time has there been such a feeling for real dresses; such an appreciation and need for real dressmaking. It is, in itself, a sort of invocation of all the remembered, returning skills of dressmakers—of tucks and turns, of buckram and padding, of distinguished details made to carry a line. Which is quite another thing than the little two-seamed slip of a dress (whose whole detail-life consisted of accessories).

On the theory that this year is a dress-year, we show a collection of designs which you might make with your own two (even inexperienced) hands, or direct a dressmaker to make. You'll see, as you turn the pages, that there is a design for a *real* dress for every level of dressing this side of sleep. You'll see the wonderful stuffs from which they might be made; the coats which might cover them. Considered as a whole, these six dresses, the one on the cover, and a coat—add up to a complete wardrobe. What proportion of your wardrobe you'll want to make or have made is, of course, a question of how you feel about self-couture. For sewing, whether it involves *you* in the actual production or not, takes time, and that special, creative talent for visualizing an effect before it has happened—and the patience to see that it comes off. But self-couture is its own reward: the pleasure of a private world of clothes; the satisfaction of knowing that there's not another dress quite like yours in all the world.

With fashion changing, you may find that you'll have to change (and be pretty finicky about) your own system of standing for a fitting. *First:* wear the shoes you plan to wear with the dress. The shoe controls the whole silhouette—not only hem-length, but posture, too. *Second:* wear, for all fittings, the brassière and waist-corset that you plan to wear when the dress is finished. In the case of a close-bodiced dress, the foundation alters your own line so much that there's no point in a fitting without it. *Third:* breathe, breathe not as you would for a photographic sitting, but as you would if you were covering eight city blocks in a hurry. This is how you or your dressmaker can take your chest expansion into consideration. *Fourth:* if hip-pads or little rounded-off shoulder pads are in the plans, don't use wads of tissue-paper as temporary, theoretical fillings. Use the actual pads that will conform and later form the secret life of the dress. *Fifth:* move. If this surprises you, consider the fact that the charm of many of the new fashions lies in how they look in motion. A skirt which is round as it stands may collapse as it moves—and more construction must go on, before the dress is a finished perfection.

Make the colour whole *(opposite)*

Dress-days return. And from one o'clock on, the dress of the day is likely to be like this one—made in rounded lines and pointed colour. This one, not too difficult to sew yourself, has graduated tucks on the barrel-shaped skirt. The material: Foreman's rayon crêpe. Mushroom hat: Sally Victor. Dress: Vogue Design S-4821. Back views and sizes on page 219.

Fine stuffs ... new and again

Fabrics like these—well-remembered old, well-wrought new—
Shown above: *polished broadcloths, cloth of gold, silken stuffs,*
The lipsticks are from Germaine Monteil's new lipstick index.

the finest in a near-decade: in quantity, in variety, in wealth, in beauty, in hand. Some are American, some imported French. gossamer tissues, flocculent woollens, feathery cashmeres, bas-relief brocades. For more about them and the lipsticks, page 220. Three basic reds: fifteen shades—each graded—assessed for their value to costume colours, keyed in store fabric departments.

JOSEPH CORNELL

Short coat cutaway in front; good over straight skirts, good enough over flared or pleated ones. Design No. 6228.

Make the coat the key

Vogue Designs for Dressmaking

Think of coat and dress as being inseparable, which they are, when the autumn air sharpens. But because not just any coat will do for any dress, it's a delicate relationship. On this page are three strong directions which coats take this year, taking with them only those dresses whose silhouettes relate. Before you commit yourself to so much as a swatch of material for a dress, consider the coat and the lines that you'll expect to cover with it; then make (or have made) a programme around it.

Make the hem ankle-length

Opposite: Make the bodice close, the shoulders half-covered...for all but the grandest grand evenings. Ducharne rayon satin. Capezio pumps dyed to match it. Kid gloves by Ireland; Lord & Taylor. Dress, Design 6202.

Above: Sculptured coat for sculptured dresses. Two deep pleats in back; patch pockets for hip emphasis. Design 382.

Left: Flaring in all directions from a deep, curved collar—this big, all-covering coat of the season. Design S-4818.

For back views and sizes, see page 219.

Tweed dress, any morning

RUTLEDGE

Soft dress, any day

Dress makings for day

Two kinds of dresses in which you might go about the day. Both have more design, more detail than most dresses have had in years, and could be the work of your own hands. *Above:* Soft dress, simple up to a point: the point where the skirt falls into dozens of unpressed pleats. Wool jersey: Heller. Long, narrow, newsworthy stole of Norwegian blue fox: B. Weinstein. John Frederics hat. Dress, Design 386. *Opposite page:* Tweed dress, two-piece, with all the valid tailoring of a suit—made without lining. Patch pockets imply a rounded hipline. Royston tweed. Beaver-cloth hat, John Frederics. Dress, Design 6215. Back views, sizes: page 219.

Five o'clock and after

Make the dress a shape

Trace with your finger the outline of each of these dresses, and you'll have touched upon their news. It is shape, pure shape, of the most beguiling sort—to make or have made. *Above:* Five o'clock and after—and not a hard line in sight; skirt, at ten inches from the floor. Rayon taffeta by Rémond-Holland. Lacy handkerchief by Bloch Frères. Altman. Rhinestone jewellery by Trifari, Saks Fifth Ave. Dress. Design 6211. *Opposite page:* A shapely series of flounces for nights when white ties are worn. Rayon velvet by Concordia Gallia. Ermine stole, Maximilian. Kid gloves by Smart Set, Oppenheim Collins. Dress, Design S-4824. Back views, sizes, page 219.

Full-length, full evening

RUTLEDGE

Good buys: the coat, the dress

COAT TO WRAP *or swing free. By Shagmoor; in grey woollen fleece, fox collar. $135. McCreery.*

DRESS COAT *by Eisenberg. In pepper-and-salt tweed, rhinestone-buttoned. $135. Halle Bros.*

CLASSIC BEIGE WORSTED JERSEY, *belted, banded with order ribbons. By Davidow. $55. Henri Bendel.*

TUCKED TUBE *by Capri. Black rayon crêpe with hip pockets, bright buttons. $50. Saks Fifth.*

GREATCOAT *with a wide bertha collar. By Dan Millstein, in grey Hockanum suède cloth. $55. Bloomingdale's.*

PRINCESSE COAT *by Bellciano. Broadcloth; deep beaver collar, cuffs. $225. Tailored Woman.*

TROUSER-PLEATED DRESS *by Aywon. Taupe rayon crêpe with cummerbund, Byron collar. $25. Altman.*

RHINESTONE BUTTONS *on a black Heller satin-back wool jersey. By Mollie Parnis. $40. Gunther.*

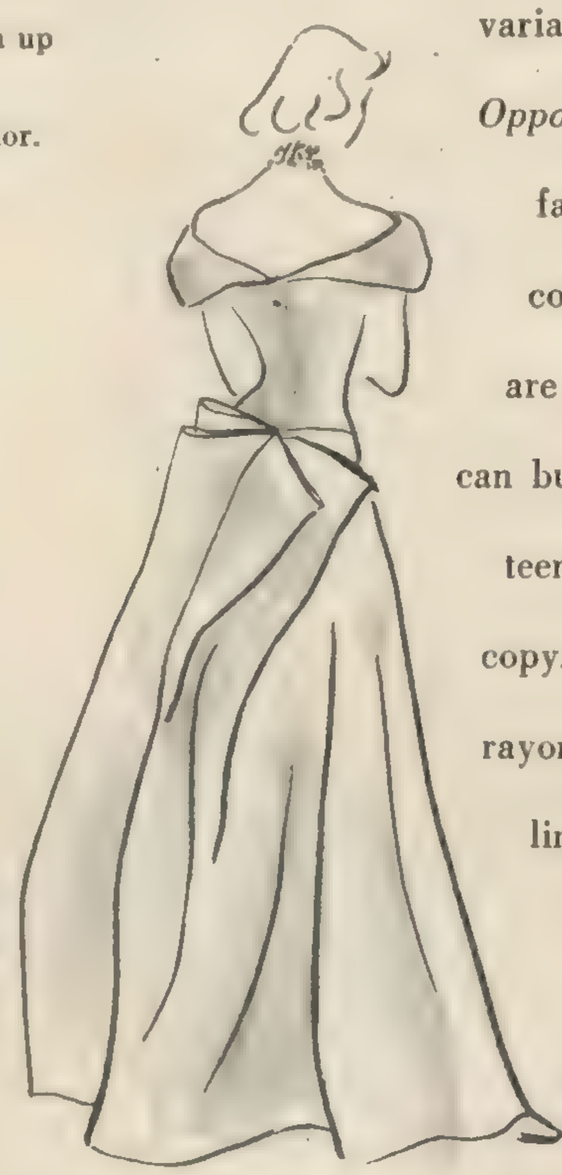
LEMUS

Full lengths: young evening variation

Here, five pretty dresses, down to the floor. Five evening stand-outs, dance floor variations in the current swirl of ankle-length skirts. And the reason, the cause and effect of it, is: last year's exceptions—the three-quarter lengths—are in general circulation. The toe-sweeping skirt is the what-to-wear-for-a-special-change; is now an individual variation, perhaps your best individual fashion. *Opposite:* A Paris-sent design. Jacques Heim, famous Paris designer, has made an entire collection for the young alone; the dresses are copied here by J.L.F. Originals, and you can buy them—day and evening things—in sixteen shops across the country. Here, one exact copy. A handling all at once of rich fabric (soft rayon velvet over rayon satin); of full, rounding lines (a bell skirt, melon sleeves); of deep, quiet colour tones with, surprisingly, white organdie collar and gilet. About $85; Altman; Joseph Horne; Carson Pirie Scott.

Covered-up evening; turn up collar. Green rayon faille. $25. Lord & Taylor.

Black rayon taffeta; gilt-tinselled. By Filcol. $50. Bendel's Young-Timers.



Shoulder-showing dress; cotton-and-rayon faille. By Filcol. $40. Bonwit Teller.

Striped rayon taffeta, shaded green; a shoulder stole. $35. Bendel's Young-Timers.

A Paris-sent design for fragrance

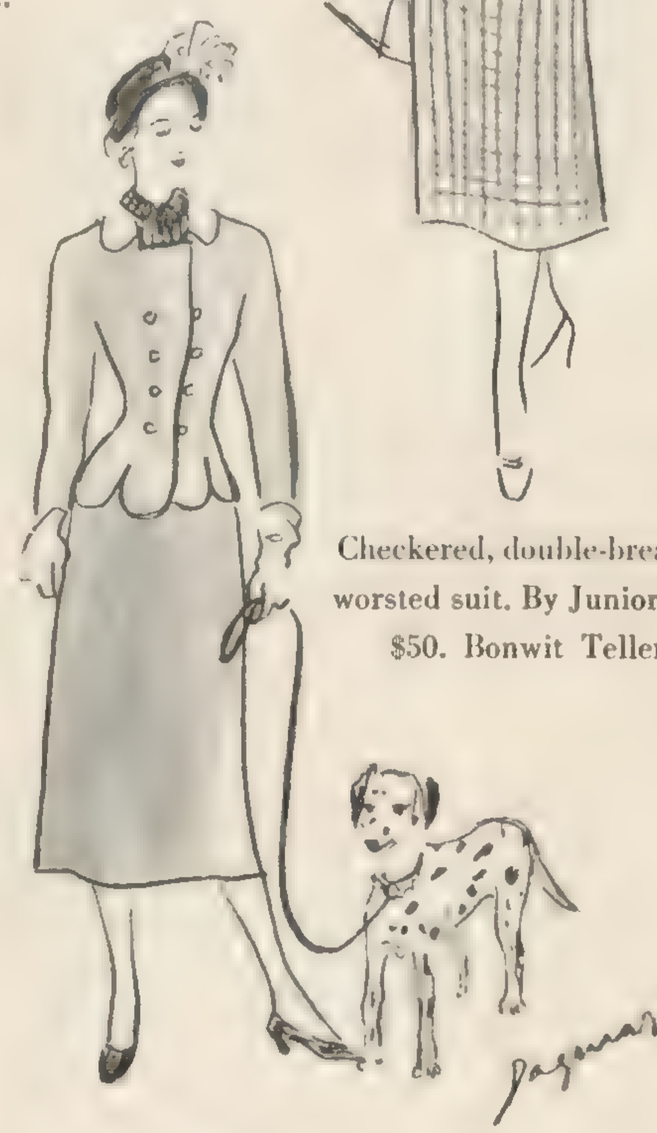
The formula was French, and practically poetry. From it, oils from all over the world could be woven together in a rhythm, exact and secret. Charbert took the formula—made it perfume—called it "The French Touch." It's as gay, as young as the girl opposite.

FRANCES MCLAUGHLIN

Suit-talk: lines for the young

Here, four suits. End results of a small but special evolution towards the softer, smaller, suit design. This year, suits keep the good qualities of their own right; subtract the bad; add some of the blessings of a dress. Here to stay, the firm close-weave fabrics that take to a design and stay that way. Gone, the over-grown bulk of yesterday's suit; the top-heavy jacket, over-warm indoors, oversized beneath a coat. Added, the close tidy fit of a dress, a fit that follows your measurement; your waist, your hips, your shoulders. And added, a new suit property; the look of a basic costume complete without a blouse; a costume constant to wear all day long, variable by current accessories. It's the little, whittled suit silhouette that takes a new, diminutive line of accessories. Looks well with a hand-small bag, hats no bigger than head-size, light-weight bright shoes—and—a blouse that may be just that, or may be instead a blouse suggestion, caught in the colour-line of a scarf.

Checkered, double-breasted worsted suit. By Junior Deb. $50. Bonwit Teller.



Grey wool flannel; chambray blouse and lining. By Hi-Dee; $50. Altman.

Grey, men's worsted suit by Good Hollow. $50. Franklin Simon.

New suit mould: the soft, dress shape

Tapestry half-tones; the suit—loam-brown Pacific worsted crêpe; soft rounds, slim lines, held close by tortoise shell buttons. By Gaynes; $55. Peck & Peck; The May Co.; Woodward & Lothrop. The beret is circular, velvet's deep brown. To order at Chanda. Your own claret scarf. Mary Chess "Tapestry" lipstick.

KERTESZ

Serve your buffet supper in your living room, perhaps on tables like these, set with Reed & Barton's "Pointed Antique" sterling flatware and Russel Wright china. For the details, see page 235.

The gourmet and the pressure cooker

BY SHEILA HIBBEN

THIS is, I know, late in the day to start clapping hands for anything that has been as systematically touted as the pressure cooker. Gadgets making an enormously successful appeal to my disinterest, and an indiscriminate enthusiasm for the *genre* seeming to me a sort of neurosis to be avoided, it is understandable that I have only just now worked my way through the tangle of prejudice for and against the new saucepan. I emerge with the conviction that here is an indispensable piece of kitchen equipment to which considerable disservice has been done by the extravagant claims of its enthusiasts.

I think that what has for so long put me off experimenting with the cooker is the promise (or the threat) made by the manufacturers that it will take women out of the kitchen. I can think of so many places on this poor old planet less desirable to be in right now than a kitchen, that the advantages of being turned out of my own seem debatable. The truth is that, if you remain on good terms with your pressure saucepan, and do not use it merely as a time saver but as a means of getting the best out of certain foods, the kitchen equipped with one becomes an increasingly satisfactory refuge and not just a room to get out of.

It is perhaps a rather back-handed approach to the blessing I celebrate to start off by naming the things a pressure cooker *won't* do. However, the sooner all extravagant claims are disposed of, the sooner, I think, the cooker will be ensconced in the kitchen as inevitably as the eggbeater and the frying pan. Your cooker, *(Continued on page 233)*

Mrs. Robert Bacon Whitney attends a members' reception at the Metropolitan Museum

"Before I go out— always a 1-Minute Mask!"

In white mink, and snowy lace, young Mrs. Robert Bacon Whitney has the fragile beauty of a Dresden figurine. Framed by its soft halo of golden hair, Mrs. Whitney's complexion glows with a smooth, translucent loveliness. "Before I go out, I always have a 1-Minute Mask of Pond's Vanishing Cream," says this charming Long Island society favorite.

"The 1-Minute Mask does more for my complexion than anything I know. In one minute it gives my skin a fresher, smoother look—with clearer color, and a perfect finish for make-up!"

It's a lovely foundation cream, too

Every time you want to look your best, re-style your complexion with Mrs. Whitney's beloved 1-Minute Mask!

See how easy it is to make your evenings more glamorous

1. Give your tired "end of the day" complexion a quick beauty re-styling! Smooth a cool white Mask of Pond's Vanishing Cream over your whole face, except eyes.

2. Right away—"keratolytic" action of the Cream starts to loosen and dissolve off little roughnesses that make skin look coarser, duller. After one minute tissue off *clean!*

3. You're lovelier—in one minute! Your complexion has a clearer, more wide-awake look—a so much *smoother* feel! You're ready for a wonderful evening—looking your prettiest!

Illustrated, Design Patent 115269

The changeless simplicity of this lovely rayon crepe dress remains smart through the years. Jeweled studs sparkle on the pin-tucked bodice and cuffs. "Swing" action back. Lovely fall shades. At leading stores from coast to coast.

for name of store nearest you, write

Paul Sargent

847 West Jackson Boulevard, Chicago 7, Ill.

AT MEADOW WOOD FARM

(Continued from page 162)

Tall, French windows, leading out from the dining room to grass terraces, to a porch framed by iron grillwork, are curtained with rose-patterned white chintz. The carpet is deep bright green. And on it, as punctuation mark, a group of three—sofa and two chairs—covered by white brocade. Over the sofa is an old Venetian mirror. On either side, two beautiful, tiered English tables stand very tall. Small vases of flowers are on the lower levels; on the top ones, high in the high-ceilinged room, there are flowered china lamps. It is, more than anything, a friendly room; at one end, a piano is always open—at the other, a card table and chairs are set for immediate play.

Many personal things collected by Mrs. Kelly are scattered throughout the house. In the living room, a charming Victorian chair of mother-of-pearl, its mirrored back painted with flowers; a white porcelain owl made into a lamp; a huge green-and-white porcelain swan with flowers.

In the dining room, Mrs. Kelly's collection of green-and-white Rockingham china fills white niches beside the fireplace. The fireplace itself, the elaborate carved woodwork, and the mouldings are all painted white, against fir-green walls. This consistency of green and white carries to the green carpet, lighter green leather chair seats, white curtains—is broken by a black Coromandel Chinese screen; by a gilt plant holder on the mantel, the crystal candelabra, the crystal chandelier.

The breakfast room is modern, small, and circular, with white walls outlined and panelled in green. It is all but outdoors—the French windows lead directly to the green lawn, which seems extended inside in the green carpet. Here, there are many black and gold accents—blackamoors in gilt and black hold up antique table tops; a black-and-gold lacquer commode is filled with Chinese lacquer bowls. And on the walls, there is a collection of old bird prints.

AT HARROW HILL

(Continued from page 161)

Through the house there is a good mix of modern with the old.

The old in the living room—Chinese lacquer—lamps, large and small tables, a tall, tiered Chippendale book cabinet, all with the preciseness of gold on black. The walls of this room are oyster white, repeat the tone of the oyster-white rug. In one corner is a grand piano; in another, a radio, a television cabinet. With surprising unclutter, books, flowers, photographs cover the tables, small faïence figurines line the white mantel. The current jigsaw puzzle is always out; a tray set with glasses is ready for friends who stop by. Here, too, Mr. and Mrs. Vanderbilt frequently show films after dinner.

In the wide entrance hallway, there is another mark of hospitality. White antique Chinese chairs with bright green seats are grouped about an open chess table, ready for play. The green and white motif is repeated in a patterned chintz sofa, the white curtains edged in green painted design; the fresh green of many plants, in stands by the windows, and on the floor. On the white walls, two old silver mirrors hang above antique glass consoles; on the floor, there is an old needlepoint carpet with a flowered border.

In the dining room, the wallpaper is a modern design—almond green scattered with dimensional red roses, white lilacs. Silver bowls sit on a pale green painted chest. Both the table and the sideboard are simple, English; the curtains a textured white muslin stuff. There are gold touches in the Regency chairs, black-and-gold with crimson satin seats, in an old, open-shelf black-and-gold lacquer cabinet.

In Mr. and Mrs. Vanderbilt's bedroom, the floor is covered with a soft pink rug; the big chairs in quilted pale pink rep. At the tall windows, there are white linen curtains; on the beige marble mantel there is a French bisque head of a woman. Two blue china lamps and a high commode painted blue are the only other colour accents.

The guest bedroom is all red and white. The wallpaper is white, flower-striped with red. The twin beds are covered with heavy white linen embroidered with red flowers. Red and white striped material covers two small chairs and the bench in front of the dressing table. All-white accents are the carpet, the fringed curtains of rough dimensional silk, a modern stuffed chair, and chaise longue.

COMING

in October 1 Vogue:

FULL REPORT OF THE FRENCH COLLECTIONS.

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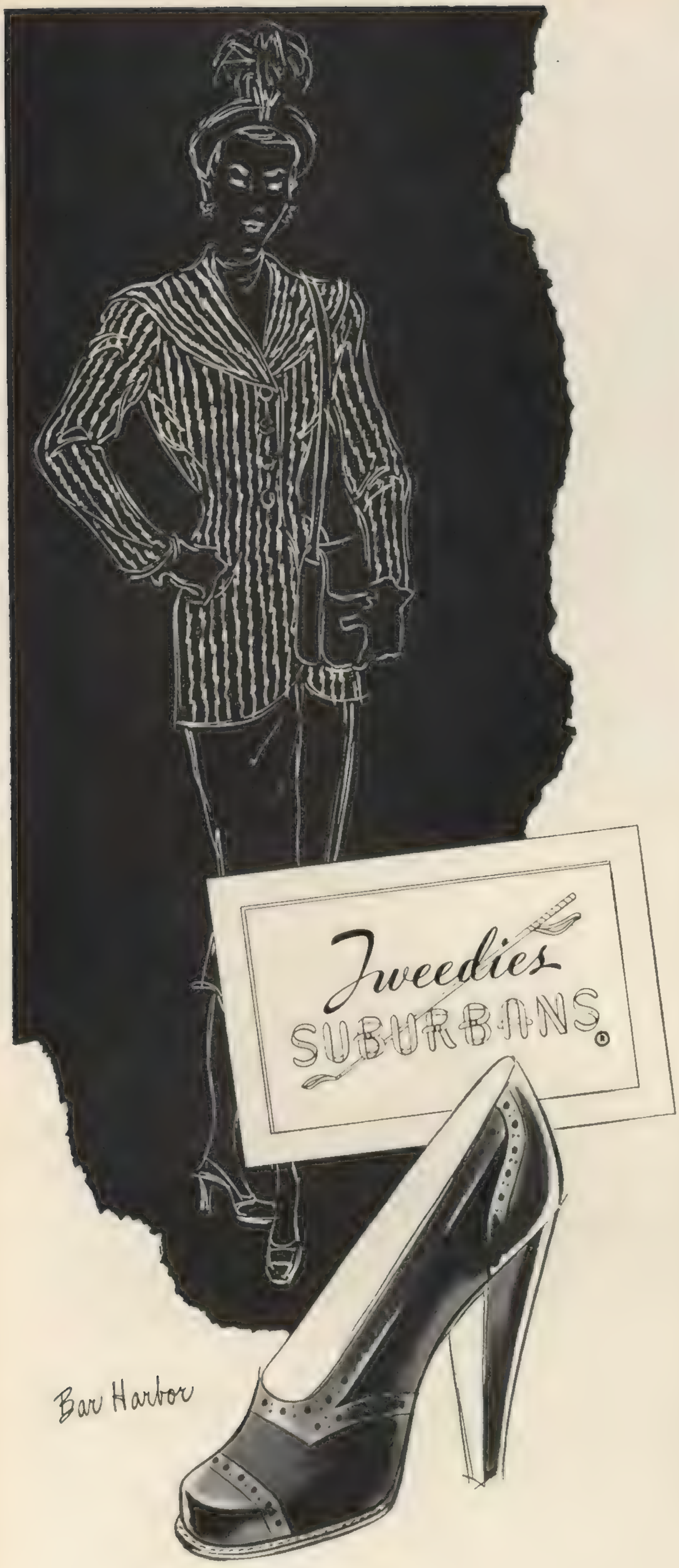
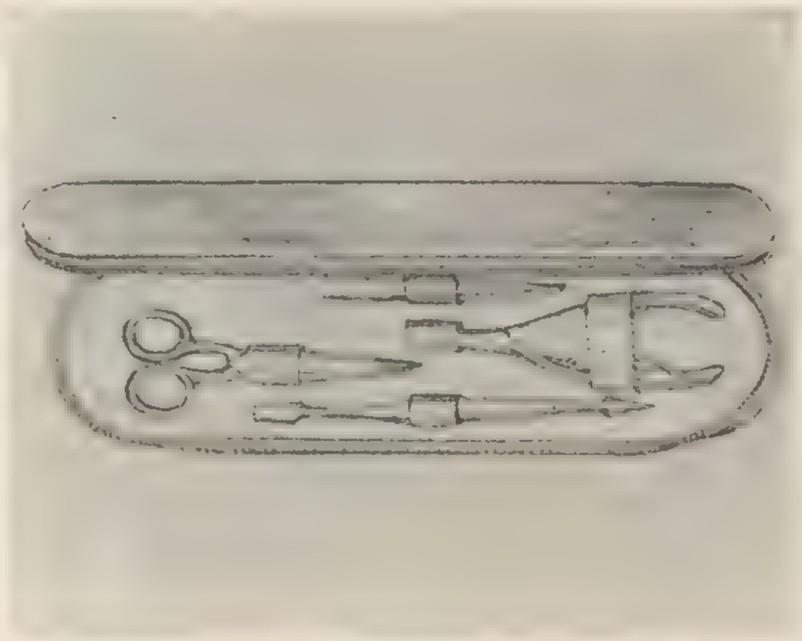


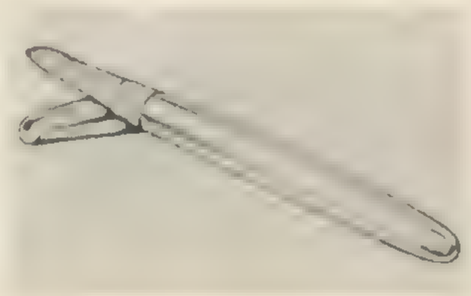
Bar Harbor - resort role
Tweedie Footwear Corporation
Jefferson City, Missouri

DISCOVERIES IN BEAUTY

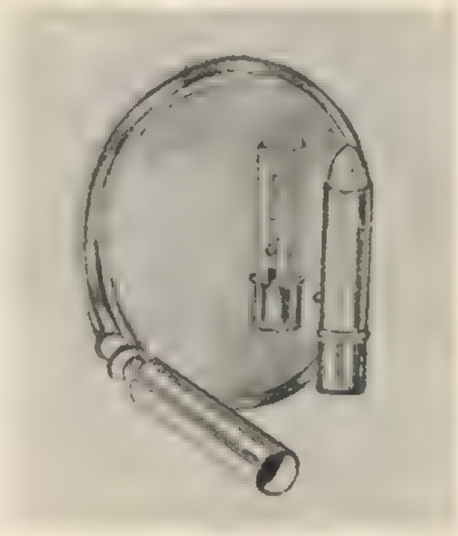


DE MARSAN

For your nails—La Cross's stainless steel precision instruments—where you want them—when you want them because each has a resting place in a wafer-thin pigskin case. Lord and Taylor.

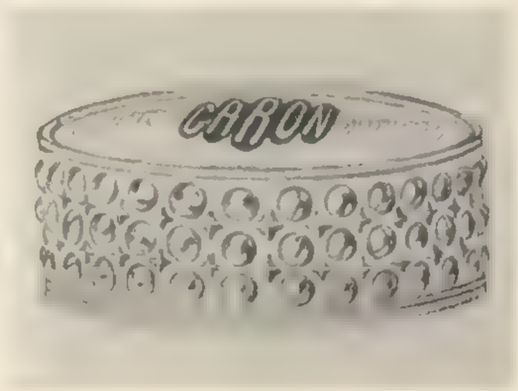


Stylip is Tussy's new way of giving you a mechanical hand with your lipstick outline. The tip of what looks like a gold pen is rubber. Bloomingdale's.



No need to involve your compact if it's only a fresh coat of lipstick you're after: Lip Vue combines lipstick and mirror—folds flat. Stern's.

The Profile Chin Strap thrives (and so will your throat silhouette, we hear) on a daily schedule aided by cream. Franklin Simon.



Caron's perfectly beautiful nail-studded powder box holds Peau Fraîche powder—fine textured film for the face. Saks Fifth.

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COMPACTS

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*Reg. U. S. Pat. Off.

DISCOVERIES IN BEAUTY

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What Prince Matchabelli calls "Queen-Size for the new long look in fashion" we call an ideal way of holding on to your favourite shade for ages. 3½" lipstick at Altman.

No. 37 Audley—Herb Farm Shop's new addition to a collection of long-lingering toilet water scents. Bonwit Teller.

DE MARSAN

To pamper your skin—Estée Lauder's excellent complexion aids, personally pampered in the making. Saks Fifth.

Balm for your bath—Daggett and Ramsdell's Mountain Heather Bath Oil. Altman.

An entirely new type of face cream...

ARDENA PERFECTION CREAM

Elizabeth Arden's newest formula for the daily care of the skin is based on an entirely new combination of ingredients beneficial to every complexion. A rich, luxurious emollient, it is especially recommended for a thin and mature skin . . . for the delicate areas about the eyes and mouth where tiny surface lines, the result of dryness, are apt to develop. Use Ardena Perfection Cream for the general care of the skin which needs to be especially pampered to guard against the march of time. It softens, smooths and helps refresh the skin and it is so delightfully rich in consistency, so reassuringly fragrant and so pleasant to use that a treatment with this amazing new cream is a really delightful experience.

ARDENA PERFECTION CREAM, 6.00 and 10.00 plus taxes

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Nettie Rosenstein

DEFINES THE STYLE INGREDIENTS OF THE NEW KAISER AND FRAZER CARS

Born with an instinct for design, Nettie Rosenstein began by making dresses for her dolls as a little girl in Austria—became an international success as a fashion arbiter in New York.

Asked to tell the secret of good style, Nettie Rosenstein said, "Style is more easily recognized than defined. As evidenced in the new KAISER and FRAZER motor cars, I would say that it includes beauty of line and fine craftsmanship, as well as pleasing color of body and interior."

A dashing medieval red coat for town wear, by Nettie Rosenstein.

KAISER FRAZER

KAISER-FRAZER CORPORATION • WILLOW RUN, MICHIGAN

Style-conscious women have been among the first to admire and acquire these totally new, 100% postwar cars. They recognize in the KAISER and the FRAZER a design trend—far in advance of the industry—that combines greater beauty with more roominess, more comfort, and a smooth, gliding ride never before known.

P. S. Husbands know that the KAISER and the FRAZER are as advanced mechanically as in exterior and interior styling.

"THE BEAUTY AND DISTINCTION OF CUSTOM CAR STYLING"

PHOTOGRAPH BY PAUL HIMMEL

On your lips—dark-kindling

GARNET

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BEAUTY AND THE BALKANS

BY LESLEY BLANCH

[EDITOR'S NOTE: A former editor of British Vogue, Lesley Blanch is now living in Bulgaria, where her husband, Romain Gary, is First Secretary at the French Embassy.]

By beauty I don't mean the natural beauties of landscape or vegetation. I mean the sort that comes out of beauty parlours, pots, and jars—the daily round and common task of improving on nature.

Since I came to the Balkans, a year ago, I have had plenty of opportunity of comparing the various standards and rituals of beauty in the Near-East and Balkan countries. First of all, there is a strongly Oriental love of broad effects. Cosmetics and coiffures are of a violent nature, vivid, often excessive to our eyes. Youth is everything: the women are mostly passé at thirty; they put on weight, and take little exercise—which is a pity, for they start with a high percentage of beauty. The lean, ageless, sophisticated woman who is so much appreciated in America and France does not exist here.

Beauty culture, as we know it, is in an embryonic stage. Face massage is of the primitive, muscular kind. Cosmetics are crude and heavy. Electrolysis is unknown, though many women are so swarthy that they have dark downy moustachios. Scientific diet, beauty régimes, or plastic surgery are equally unknown. Bulgarian women are more Oriental than Slav in their character. The strong influence and mixed blood brought about by five centuries of Turkish occupation has, literally, outweighed the Slav. I was told of one enterprising surgeon who tried breast-lifting operations, but had to admit himself beaten by the massive volupté of his clients.

ROUGED HEELS, PAMPERED HANDS

My first contact with near-Oriental charmers was in Istanbul, where the bathing beauties sun themselves on the shore of the Bosphorus, their rather plump short legs ending in hennaed or rouged heels, recalling the Leila whom Maajuun loved in the Persian legend.

Nail varnish is in the true Oriental tradition. An almost grape-purple was the favourite shade for both fingers and toes. Those who do not use varnish run an orange stick, dipped in carmine, round the cuticle.

Turkish women have beautiful, pampered hands, legacy of the harem. They spend hours on manicure, and loll on divans, steeping their hands in heavily scented hot oils. (So do the other Balkan women, for that matter: a sharp contrast to the West, where there is neither time, nor oil.) Even the children of the well-to-do bourgeoisie are varnished and adorned; dressy tots playing under the acacia trees, swathed in silks, with pearl necklaces and each minuscule nail lacquered red.

Make-up is wonderfully impressionistic: flicks of paint, red and white, on an olive, or khaki-drab ground. A curiously traditional mask is painted on all the Soz singers (Soz is the monotonous Eastern singing) in the little dives and cabarets which abound. Their large moon faces are floured white, a gash of red for the mouth, their purple hair plastered down, the heavy black arc of their brows as perfectly curved as a scimitar. Nothing could be more wildly unlike "*les girls*" of the West—from Ziegfeld's, the Windmill, or any French cabaret, than these waiting, undulating mountains of flesh. Even the popularity of American film stars has not been able to influence Turkish men, who still have the last word about how their women look. Legs like Betty Grable's are condemned as toothpicks.

GREY HAIR, A DISGRACE

Hair is dyed a robust red; henna, usually imposed on black, ranges from maroon to scarlet. Grey hair is considered a positive disgrace. Indeed, all over the Balkans, there is this horror, this terror of grey hair. Everywhere, hairdressers have almost wept in their efforts to persuade me to abandon the grey streaks to which I cling. "A nice rich gold, now," they say, longingly, in their various tongues, hovering with suspicious looking packets, labelled Electrik, or Orange. Even in Bucharest, by far the most sophisticated Balkan city, there is a crude palette where hair dyes are concerned. Red, yellow, or black. No half tones. In Istanbul, one hairdresser went so far as to insinuate a whole packet of pimiento red into the final rinse, as he was convinced I should be won over by the result. Alas! he was mistaken.

Greek women have magnificent eyes, which they emphasize with very heavy make-up and as their complexions have a curiously greenish-sallow tinge, they use very vivid paint. They, too, often lose their figures early and tend to be overweight. The classic Greek standards of bodily perfection are no legacy, but a far-away legend. Lately, they have begun to take up sports, however. They swim and there is even skiing on Mount Parnassus.

In Roumania, a far more western way prevails. Here, the influence is predominantly French. The Latin blood has withstood Slav and Turkish proximity and the women follow Western beauty culture slavishly. If not great beauties, all of them are immensely vital, *très coquette*, with an air of almost outrageous femininity. They have always flung themselves into every new régime or fashion which penetrates from Paris, and continue to do so, under increasing difficulties, as day by day, the way of life toughens up.

In Yugoslavia, it has toughened to steely degrees. The tough, vital, rather boyish partisan girl is

(Continued on page 208)

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BEAUTY AND THE BALKANS

(Continued from page 207)

the ideal, and there is little chance for the old drawing-room graces. Broadly speaking, Yugoslav women are rather homely, while the men are magnificently handsome, in contrast to Bulgaria—where the women are luscious and the men are sharp-featured and plain.

Bulgarian women who know or care anything about beauty culture are a tiny handful centred in Sofia, and not representative of the nation as a whole. Before the war, perfumes and cosmetics were imported from France, but there were few salons and very little knowledge of beauty culture. A Max Factor shop began selling their products and giving lessons on basic types of make-up in the Hollywood manner. But after this folded up, and Sofia was successively occupied by the German and Soviet armies, the beauty business languished. Now, as things begin slowly to stabilize, there is a sudden flurry of activity around the few remaining jars of cold cream. It seems that all the former rich bourgeoisie have decided to open beauty salons. This is to be their answer to the proposed government measures to enforce work from everyone. I am told they are all taking short, sketchy courses from the one or two professionals. When they have practised by dragging each other's faces about for a few weeks, they have to pass an examination (I was told of a sinister scandal where one woman tried to bribe the professional to plough a rival) and then, on obtaining a diploma, they can open a salon themselves.

THE INESCAPABLE HOUSING PROBLEM

Unfortunately, the housing regulations are such that no one person has the right to more than half a room: that is, two people to each room. In practise it often works out at more. Whole families live jumbled inharmoniously together, or are saddled with uncongenial strangers. The beauty salons, therefore, usually comprise one armchair in the corner of the living room, where the creams and lotions are pell-mell with the lunch and the children's toys. As heating is as grave a problem as housing, in winter both client and operator are swathed in furs, the massage all but done in woolly gloves. Usually, several members of the family and perhaps a caller, or the next client, sit round, enjoying the spectacle.

Bulgarians have a morbid curiosity over other people's affairs whether concerning their looks, health, or private life. My cubicle at the hairdresser's is always crowded with total strangers who come out from under their own driers to stand over my scalp. They offer advice, discuss me in detail with the hairdresser, and are so struck by the fact that my hair is grey while my face is comparatively young, that they ask me my age with passionate interest, and

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WHAT TO WEAR WITH WHAT

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The hat. No rule-of-thumb is possible about hats. With the slim, long silhouette, the great, heavyish hats, often in bright velvet, are an apt punctuation. For these round-hipped, long-skirted silhouettes, you will find, often, that a close little hat gives just the right balance. There are close cloches, to be fitted almost like a little wig, and worn with your own best pin. There are slightly draped berets, to be pushed around, to the side or to the back. And there is a brand new place to put your little pillbox—over one ear. This hat-on-the-side-of-the-head is a new note in the Dior collections; perhaps you can experiment with your own small hats to find the new angle that is right for you.

There is, as always, the important fur hat; you may want to wait until you know what your fur situation is before you buy your important hats. The untrimmed cloth coat, or the coat with a whisper of fur only, takes on a new costume look with the wearing of an all-fur hat. Example: a shapable, Persian lamb beret; an Alaskan seal pillbox; or a flaring beaver-faced roller.

The gloves incline to pale colours, in general; incline also to extremes of length—the wrist-short suit glove, which also looks refreshing with really short sleeves; or the longer gloves to wrinkle below the just-below-elbow sleeves.

The fur accessory. The long stole, like a ribbon of fur, that reaches, undraped, almost from shoulder to hem, is a new and useful thing to own. In one version, it is fur on one side only (see page 187), and is warm enough with a wool dress, for even late autumn days. The fur cape is sometimes almost as small as a tippet; Gunther has made a beguiling, very tiny one, of mink with an asymmetric line; shows it with a middle-sized mink muff. One of the new places to wear fur, especially long-haired fur, is inside a cloth coat. A three-quarter cocoon of cloth, lined with fox or wolf, looks absolutely new, couldn't be warmer. (From Esther Dorothy.) The same idea appears (also from Esther Dorothy) in a full length day coat lined with red fox, looking like something out of *War and Peace.* In the field of "Good Buys in Furs" there is for the first time a full length coat of Mouton—a wonderful "What to Wear with What" for really rough weather, town or country, over a suit or a dress.

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BEAUTY AND THE BALKANS

(Continued from page 208)

when I stall them by pretending I don't understand Bulgarian, they try it in Russian or come back with a friend who speaks French and start all over again.

Still, I have some very cosy times at the hairdresser's, ploughing on with my Bulgarian phrases, draped in towels of an indescribable dinginess, while someone pours kettles of too hot or too cold water over me. Radka, the pretty, intelligent proprietress, pins me into a perfect set, while her old peasant mother crouches by the big stove—as a mark of special esteem I am always given the cubicle with the stove—and Radka's handsome husband Mitko holds the pins and tells me how he used to play Prince Danilo in *The Merry Widow*, in Macedonian. And then, while I'm under the drier, Radka has a rest and sits on Mitko's knee, swinging her Russian-booted legs; the children are brought in for me to admire, and we discuss Radka's chances of winning a prize, if she can get to Paris for the next International Coiffeur Contest.

I shall miss all that when I return to the West. Not all the sterilized towels, the de luxe shampoos, and the inviolate privacy will compensate me for the first hairdresser's establishment where I've never been bored.

Considering the wretched diet prevailing in Sofia, the lack of sugar, fats, and milk, except for children, who do get what little is available, the women remain remarkably heavy. Like Turkish women, it is the destruction of their beauty, yet they seem unable to control it. Perhaps it has something to do with the climate. Bulgaria is dotted with excellent mineral spas: that is, there is a series of springs with highly curative properties for all kinds of ailments. Some of them, combined with exercise, should reduce the most billowing silhouette. But no one attempts to take the waters for anything so trivial as reducing.

THE BAIN TURC

Some of these spa-baths were built by the Turks, and are set in lovely hill country, but the hotels and accommodations are so bad that they discourage even the most ardent spirit.

At one such bath, near Sofia, I was told the attendant had settled the question of tickets and queues for entrance by dividing the waiting crowd into two groups: those with nail varnish and those without. The latter were given preference and admitted first. That is the new Bulgaria: workers first and drones a long way after, which is one interpretation of the Soviet dictum "he who does not work has no need to eat."

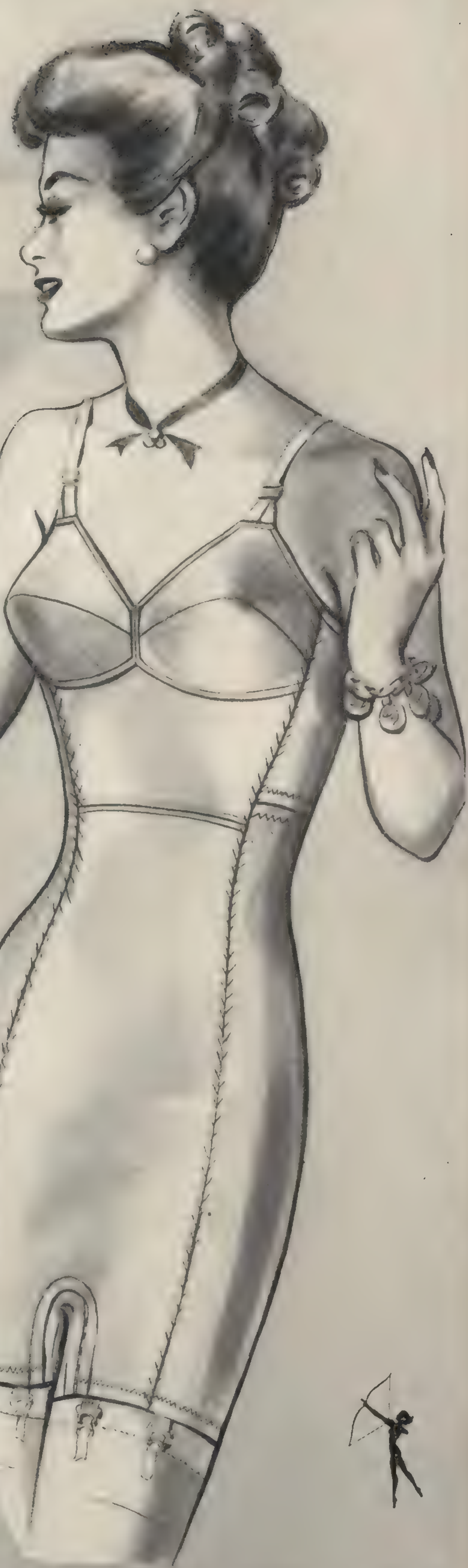
Among the peasants and factory workers, very simple standards of living and looking prevail. The agricultural workers toil from dawn till dusk, ploughing with water buffalo, or working in the famous Rose Valley. There are silk and wool factories and, of course, the tobacco industry. Such workers have no time for, nor any knowledge of, beauty treatments. Unlike America, where, I am told, nearly every shop-assistant or farm girl has her weekly facial, her permanent wave, and her cosmetics, and gives a near-imitation of a Stork Club deb, here, there is a vast gulf between the peasant and the bourgeoisie. But, strangely, among the most primitive peasants of the wild Rodophe mountain villages, you will see a bizarre maquillage worn by the young girls.

This is the red and white of the painted doll: they use a deadly sort of white pigment which blanches the skin for a while, and ends by removing it and often poisoning them, as did the even more violent cosmetics women used, and often died of, in eighteenth-century England. These daubed faces, so roundly rouged, probably aim at an effect of dazzling freshness, the kind to which Gogol so often refers in *Dead Souls*. "She was as fresh as blood and milk," he says, with relish. With their stiff, black wool skirts, white embroidered drawers, and bodices spangled in sequins, turbanned heads, big bare feet, and gaudily painted faces, these peasant girls are like wooden dolls. But the paint is a passing plumage; a trick to catch a boy. As soon as they are married, which is often at fifteen or thereabouts, the paint is gone for good. Soon after, their beauty goes too. They age rapidly, becoming wrinkled slaves to their men, who are treated like pashas, riding ahead on the donkey, while the women drag along behind, bent double under their burdens.

THE NEW, YOUNG BULGARS

But besides the peasant and bourgeois, there is a small, but rapidly expanding vital lot—the new, young Bulgaria. These are students of medicine, law, science, workers, and the intelligentsia. True, these women don't spend much, if any, time thinking about their looks, at present. But as they are most of them splendidly healthy, naturally good-looking, and burningly interested in their communal national development, I do not think they will become flabby and overweight. They have intelligence and enthusiasm to animate their rather sombre features. I find them a strikingly handsome lot, on that alone.

Now you see it... now you don't!



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THE CHILDREN'S VILLAGE

(Continued from page 174)

heroes, movie stars. In the basement there are Ping-pong tables and, I was told by Amos a gangling youngster in dungarees, there are also pool tables in the older boys' cottages.

"The food's not so good," Amos told me, but concluded, "I don't suppose it's any worse than a G.I. mess." The food, flavoured with the tastelessness of mass cooking, is brought to the cottages from a main kitchen in vacuum containers. The boys sit at tables for four; for good behaviour are invited to sit with the cottage parents. They take turns at chores such as waiting on tables and washing dishes. "This cottage serves the best chow—our Ma seasons it up," Amos added. The calibre of the cottage parent is reflected in such comments. Requirements for cottage parents are difficult to define, but three things are essential—a liking for children, a sense of humour, and stability. The Village, however, can only afford to pay couples from fifteen hundred to twenty-four hundred dollars a year plus twelve hundred dollars' worth of maintenance for what must be considered a twenty-four-hour-a-day job.

Although violence is strictly against regulations, there is an occasional slip-up. I was in the office of the Dean of Lower School one evening when a boy stuck his head in the door. His crumpled Irish face was bruised and roughed up. But he wasn't crying. "Come in, Mike; what happened to you?" Although he wasn't more than nine and his face hurt him, Mike told his story simply, without vindictiveness, without raising his voice—the way a man talks who knows justice will be done. Sure, he'd been pretty hard to get along with, so a relief parent lost his temper and hit him. The Dean took the injured face in his hands, looked at it intently, told the boy to go to the doctor and report back to his cottage. Next morning the relief parent was called into Mr. Strong's and by ten that same morning was off the grounds. The administration will not tolerate rough stuff.

According to Mr. Strong, insecurity is a basic factor in all unadjusted children. It may be brought on by any of three major causes. One reason is overindulgence and overprotection. Another is a feeling of rejection; the child thinks himself unwanted or less attractive than his brothers and sisters, tries to get attention by destructive action. Still another reason for children's insecurity is their parents' failure to train them to conform and accept responsibility. Bud's mother was certain he had no sense of insecurity. "He was a good boy, a good Scout. We never let him play in the street at night after Scout meeting; either his father or I would see that he got there on time and be there waiting to pick him up. And we gave him an allowance big enough for him to treat other boys." Bud got in the habit of buying friendship but as he got older the cost grew. He had to find other means of supplying the "treats" and being the "big-shot." He borrowed the family car, started borrowing other people's cars. One day there was an accident and the car owner testified his car had been missing a week and he called it "stolen."

The Village finds its money-management plan a quick way of creating responsible young citizens. Any money a boy is given by his parents before he enters the Village or during his stay there is set aside in what is called his "home account." He can draw against this account only up to twenty per cent of what he has in his "school account." The latter is given a running start when he enters by a deposit of five dollars made by the Village. (All transactions are by check; no real money ever changes hands until the boy gets a town privilege, or is ready to return to his home.)

But because nothing is one-sided at the Village, the policy of advancing money to the new boy is followed by a program of planned expenses. There is a charge of seven dollars a week for room, board, and laundry. To help them meet it, the Village pays its boys for every hour of school work, vocational and religious training, military drill and organized sport. The wage level varies from a low of fifteen cents an hour to a high of twenty, but no boy can be paid for more than fifty hours of work, which limits his weekly income to ten dollars. Although the average income is about seven dollars and twenty cents a week, it is possible for an exceptionally thrifty and hard-working boy to build up a juvenile nest-egg. Last June, for instance, Maurice, a handsome, sensitive-faced Negro boy of fifteen-and-a-half, graduated after thirteen months in the Village with one hundred dollars in his "school" account.

This same Maurice served two terms as Village Judge, one of the highest of the four elective offices in Children's Village. General elections for Mayor, Judge, Treasurer, and Clerk are held bi-yearly; these kingpins of government then appoint commissioners of health, taxes, property, recreation, a chief of police, a prosecuting attorney, and a commissioner of petty violations. They also automatically become members of the Board of Trustees made up of a representative elected from each cottage.

The Mayor holds at least one meeting a month, at which recreation, health, and entertainment programs are discussed. Also the ugly question of taxes. If expenditures of government exceed the income (Youth Government pays forty dollars for the rent of "City Hall," must pay for all property damage) so as to endanger fiscal policy, the tax commissioner and treasurer determine what tax must be levied. The tax bill is drawn up and posted in four conspicuous places ten days before the bill goes into effect. Two such taxes have had to be levied, proving as unpopular as in other communities, and as inescapable. Tax evasion is costly; the culprit is issued a writ of subpoena and

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THE CHILDREN'S VILLAGE

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brought to court where he is liable to a maximum fine of ten dollars.

Court is held once a week, the Judge handing down decisions on approximately fifteen cases. All felony cases appear before him. Felony in the Village is everything considered as such by the laws of the U.S. and the State of New York, plus "desertion" (running away) and "keys" (illegal possession of keys).

A boy who pleads guilty does not need professional advice, but a plea of not guilty requires a lawyer's guidance. Lawyers—there are sixteen qualified "lawyers" at present in the Village—are paid a legal fee of fifty cents per case but there is a limited amount of shystering. In order to have the right to practice law they study two nights a week for twelve weeks, then must pass a bar examination.

Most cases are reasonably straightforward, but one I heard tried was a knotty judicial problem. It involved four boys of twelve and thirteen. Luke had promised Jim ten candy bars in payment for a job. When the time came to pay off, he didn't have the candy bars; in fact, he was three dollars in debt, so he agreed that Jim could give him thirty "shoves." (A "shove" is a sharp slap in the face.) However, he asked for a week's time to see if he couldn't "work this thing out." Jim agreed, but the time passed. Jim discussed with some friends how to get the most out of the "shoves." The friends had a fine idea: "Luke's a bum-off. I'll pay five candy bars to take over ten of the shoves," one of them said. The other made the same offer. They shook hands over the deal. Jim was sitting pretty. He didn't like Luke and had a chance to show him so, but he didn't dislike him enough to want to dish out all thirty "shoves." This way he was settling a semi-grudge and getting the candy bars, too. The appointed night Luke followed them docilely to the basement of the cottage. After the first nine "shoves," which the boys divided equally, he pulled a faint. The frightened boys called the cottage parent and the case was brought into court.

Court was held as usual in the Assembly Hall. His Honour sat in front of a table on the stage with the clerk beside him. The case was called. The charge was read. "How do you plead?" The boys stood up, careful to tuck their shirttails into their trousers. Their backs were stiff and worried. One boy tightened his belt; another "shot his cuffs." They pleaded guilty. The Judge asked Luke, "Have you ever been in court before?" "Only in real court." A titter ran through the crowded "courtroom" but a sharp rap of the gavel brought order. The testimony was heard; then there was a pause and the courtroom was tense. "I sentence you each to a thirty-dollar fine," the Judge said. He went on, "You, Luke, for making a deal in bad faith, knowing you didn't have the candy bars or the means to get them, knowing that you were in debt, and then trying to welch. You, Jim, Mack, and Joe, for assault and battery. Next case."

The fairness, wisdom, and composure of the Judge was impressive—it would have been just as impressive in a man of forty. Later I was told that three months before he had "deserted." Like most runaways he had gone home, to New York City. On arrival, regretting his act, he immediately telephoned the Village saying that he was coming back. A special meeting of the Board of Trustees was called, at which the Judge handed in his resignation. But by unanimous vote, the Trustees refused to accept it. The Judge cleared his throat and thanked the Trustees, adding that he could only accept their decision if he was allowed to make a public apology. Next morning in Assembly he apologized to the entire Village for "trifling with their trust."

Actually about forty per cent of runaways come back on their own. Occasionally someone from the Village is sent out to reason with a boy, talk with his family; or the local welfare agency sends a social worker to do the same thing. The point is always made to the boy that "running away from life just isn't practical." Recently a ten-year-old from Florida "deserted." He had been talking for several days of seeing Broadway, so a faculty member headed for Times Square. Arthur had been gone thirty-six hours, but Mr. Heckman, a heavy-set bluff man with a guileless face, made no mention of that when he came across him looking up at a movie marquee. "I'm going to a movie, Art. Want to come along?" was all he said. The boy nodded and they went in. Afterwards Mr. Heckman seemed in dire need of a soda. They talked about the show they had just seen. Mr. Heckman started philosophizing: "Funny thing, Art, all my life I've been up against things I'd like to run away from, but it never works. Running away, I mean." That was all he said.

By the time the second movie was over it was dark. Mr. Heckman said, "So long, Art, hope I'll be seeing you." He was taking a chance, but he thought he knew this boy.

"Aren't you taking me back, sir?"

"Well, that's up to you, son. I'd be glad to have your company. You ran away from something too big for you to face. Can you take it now?"

Art looked him in the eye, squared his shoulders, grinned. "Sure, when do we start?"

I asked Mr. Heckman what Art had done that made it necessary for him to come to Children's Village. "I don't know; actually most of us on the faculty aren't interested in a boy's past. His future is what we care about."

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Sounds inaudible to others, like sweet voices in a dream

BY OLIVER ST. JOHN GOGARTY

It needs silence without and stillness within to overhear the heavenly messages; the practical mind must be diverted and the ears and eyes thrown out of focus on mundane affairs before we can catch the far-off converse of the Immortals, for they are neither seen nor heard by earthly organs, but perceived only by that within us which is like to them.

This is no new discovery. It has been known from time out of mind. It is what the poets and prophets tell us. It is behind all spiritual religion. It is the mystery that lies deep within the liturgies. It is the means by which a man becomes a saint or a poet. Without it nothing is authentically divine. Though the adepts can transmit it, everyone must experience it for himself. There must be contemplation before there can be inspiration.

Because a man may speak about this only for himself, I can only tell how and where I lie "waiting for the spark from Heaven to fall," for there are certain places more favourable for this experience than others. Obviously in the hustling and roaring street where a man's wits have all they can do to steer him safely through the traffic, it is unlikely that he will hear the untranslatable speech or feel the presence of the divine. Mountains, brooks, and dingles, through the foliage of which you can see the sky, are more likely to be haunted.

There is a brook in leafy Vermont by which I love to lie for hours to gaze at that mixture of water and light, aware that I am sib to the dewdrop and the rainbow. This may seem to contradict what has been said about the need for silence; but it is not a great contradiction, for the sound of a brook has never altered any more than the silent voice of inspiration: the same sound has been heard by Homer as by Shakespeare and Coleridge. It does not sing in any human tongue yet its language is understood by all. It is that water which Pindar called "best of all," the very speech of inspiration. Water, first of singers, was "the skyborn brook."

Thus it is no distraction, for it sings in the language of the skies, and that is the only language that has a message for us all. While listening to it you cease to hear it, but catch instead sounds inaudible to others, like sweet voices in a dream. A man is lucky if he can record this music, for it fades before it can be taken down. Its rhythm is all that I can hope to hear. This experience is not mine only, nor this belief.

I saw the other day in a window a statue of a beautiful youth with a bowed head and a pointed finger. From his left shoulder hung the *chaamys*, or short Greek cloak. His feet were buskined. His eyes were on the ground. It was a copy of the statue of "The Listener"; but the pose was not one of attention such as that we might give to the movements of an enemy. It was one of rapture: he was listening and, hearing, was disfigured in beauty. The title of the statue was "Dionysius listening to Echo." I said to myself, "There is the answer to all who say that what we listen to is only an echo of ourselves."

Very well, then. But what if that which is in ourselves is a memory of the great poetry of all time, or the heroic deeds of men? Of necessity it must be but an echo, for the diapason would be too great to bear, certainly too great to be expressed. For this reason inspiration is neither complete nor continuous.

There is another thought which is inspiriting: It is that this inspiration or enthusiasm can be transmitted from man to man, to the novice from the adept. And there are many men and women who can transmit it. In some cases their presence is enough. Others can transmit it by example or the spoken word. They have in them something of the Immortals' bodily shape or mighty mind. Love and reverence are needed before we can receive what they have to give, just as silence and stillness are needed if the inspiration is to come from within.

I do not know whether the impulse I get from a natural object is stronger than the emotion with which I hail a friend. I confess that I shouted with joy last spring when, in a little wood in Maryland, I came upon a tree all white with bloom in the middle of the wood's fresh green. There was no one there to hear me. Had there been, I might have been taken away to be psychoanalyzed by one of those maddening mechanics who dissect the mind as if it were a mere material thing. From them is the Vision withheld. I wonder to what they would attribute the joy I felt when I saw beside the wood a mist of light blue flowers lying like a little lake of azure in a yellow field. I know how I feel when I meet a godlike person—he causes the heart to sing. I know, too, whether it be an "impulse from a vernal wood" or the presence of a magnanimous soul; the effect is one and the same thing. It is the divine speaking directly and, perhaps, in the only way it ever does to man.

And the effect of these intimations is ecstasy, an extension of oneself to become merged in divinity. Saints, poets, and certain philosophers have experienced it. Plotinus called it "achieving the term." Porphyry tells us, speaking of Plotinus: "The Master achieved the term three times. I, Porphyry, but once. It comes rarely in rare lives; to the generality, never. I knew a great poet who was overwhelmed by this bliss but once in his life. He felt blessed and able to bless. The mood lasted but twenty minutes, but those minutes were worth his earthly life span, for they were more than intimations. They were more than assurances. They were an actual experience of immortality."

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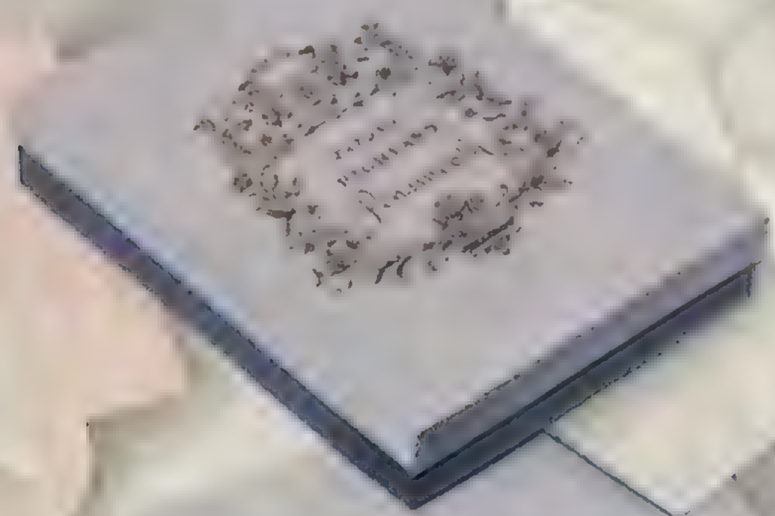

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DESIGNS FOR DRESSMAKING

Further facts on the Designs for Dressmaking shown in this issue.... Design S-4824, the three-tiered evening dress on page 189, comes in sizes 12 to 18 (30 to 36). Design 382, the sculptured, back-pleated coat on page 185, in sizes 12 to 20 (30 to 38).

Design S-4818, the full coat on page 185: sizes 12 to 20 (30 to 38). Design 6228, shortcoat, sizes 12 to 20 (30 to 38) and 40.... Design 6211, five o'clock dress, in sizes 12 to 20 (30 to 38). Design 6202, the ankle-length dress, page 184: sizes 12 to 18 (30 to 36).

Design 6215, the two-piece, hip-pocketed tweed dress on page 186, in sizes 12 to 20 (30 to 38). Design 386, the soft dress with dart tucks, shown on page 187, comes in sizes 12 to 20 (30 to 38). Design S-4819, the dress on the cover: sizes 12 to 18 (30 to 36). Design S-4821, the tuck-skirted Parma violet dress on page 181: sizes 12 to 18 (30 to 36).

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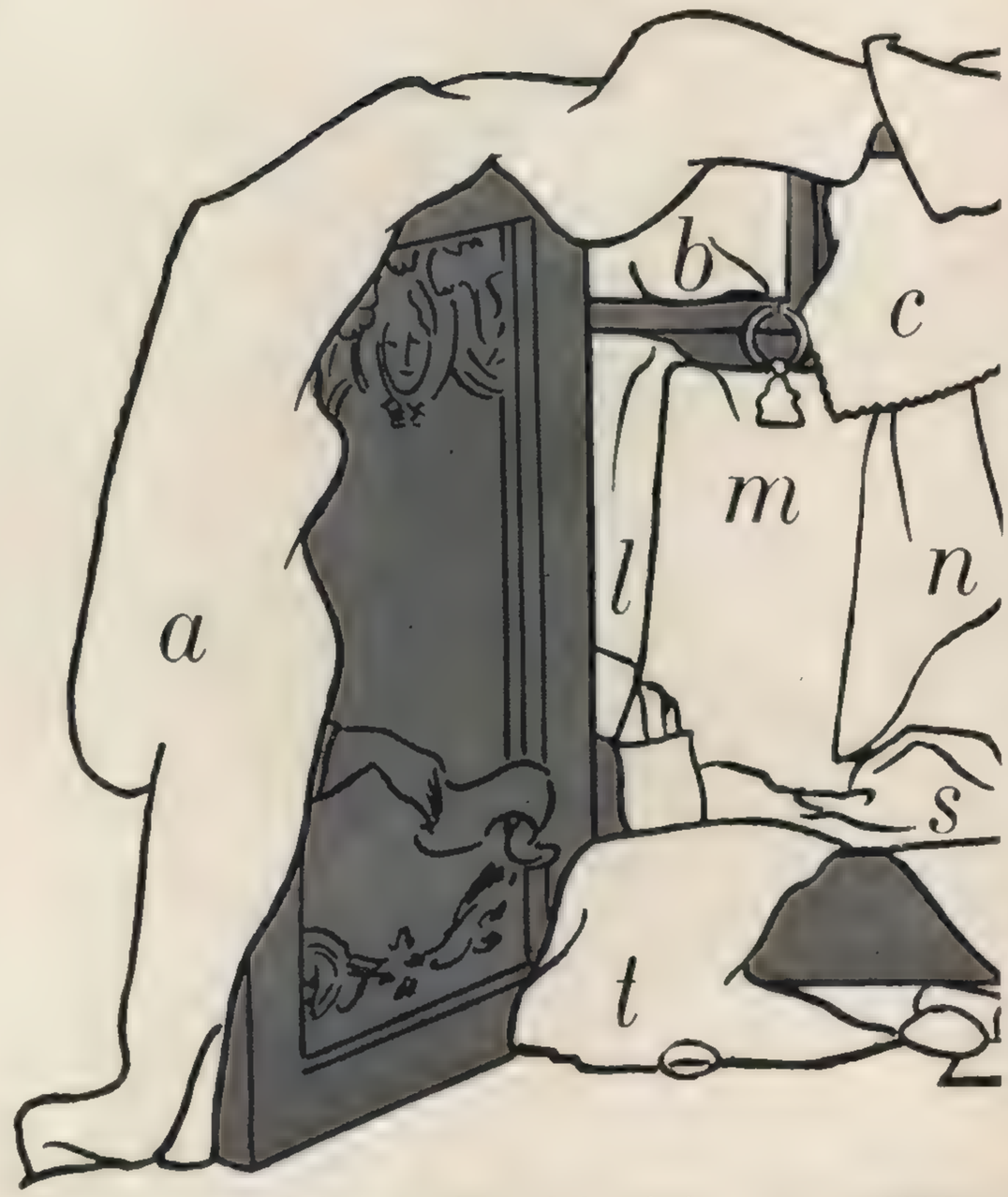

Above: a skeleton outline of the cloths on pages 182-183. Below: notes and comments in the particular; a breaking down of this year's rich bundles of fabric and colour.

a *Cross-dye matelassé: new Foreman fabric for a fall dress. The colouring—a rich overlay of royal blue on black. At Bloomingdale's.*

b *Pure silk taffeta: yarn-dyed a warm mahogany brown; the makings of a rustling evening dress. Rémond-Holland fabric. Lord & Taylor.*

c *Silk bridal satin: a Skinner fabric back again, to make a wedding dress with the off-white tones of a pearl. McCutcheon's.*

d *Silk satin brocade: woven in Lyons, imported to America. A circular snowflake pattern. Ducharne. McCutcheon's.*

e *Pure silk canton: in dark, sleepy brown. A fabric with a unique, tactile surface, pebbly-textured. By Onondaga. At McCutcheon's.*

f *Stroock's Cashmere: soft natural or coffee colourings. 70 per cent cashmere, 30 per cent wool, backed with worsted. McCutcheon's.*

g *Peau de soie: a Catoir silk fabric (similar to that Catoir makes for the Church). Satin soft with the body of taffeta. Altman's.*

h *Bianchini Ferier's silk faille: soft enough for a dress, body enough for a suit. The dark leaf green of a lemon tree. At McCutcheon's.*

i *Persian brocade: an antique festival design woven for generations by one family; made of silk shot through with gold. Persian Shop.*

k *Bengaline: equal parts silk and worsted. Hafner non-wrinkle fabric, pliable, good choice for a dress. At Macy's.*

l *Gold lamé: tissue-fine, delicate, shimmery. The face is woven from gold bullion, the back is chiffon. Bianchini Ferier. McCutcheon's.*

m *Worsted crêpe: featherlight, thin as a shadow. A crisp yet supple fabric, here in wine tones. By Forstmann. At Altman's.*

n *An elusive, shadowy brocade of silver weaves through this silk satin cloth. Made by Bianchini-Ferier. McCutcheon's.*

o *Kashmirexa: part Indian cashmere, part silk. Forstmann fabric with a muted duvetine finish; suit cloth, coat cloth. Macy's.*

p *Satin and grosgrain stripes: side by side in columns, becoming together a swishing afternoon material. By Hafner; McCutcheon's.*

q *Rayon satin and gold brocade, backed with gold. White with a golden coin pattern. By Gourdon; at McCutcheon's.*

r *Silk satin in stripes: a rich cloth in dramatic five-inch stripes—gold tissue on black or white. Ducharne; McCutcheon's.*

s *Nylon net: web thin material of fine denier nylon. A collection of tiny dots line up in stripes; a pretty pattern over stiffer fabrics.*

t *Kashmirana: interweaving of wool and cashmere. Fabric with a lustrous finish here in black brown. Forstmann; McCutcheon's.*

u *Silk georgette: light (but not transparent) material for evening; perhaps for fine, handsewn lingerie. Hafner Associates; at Macy's.*

v *Broadcloth: light, dress-weight broadcloth of worsted and wool. By Juilliard in a series of dark, quiet colourings. Altman's.*

Also on Page 183, three lipsticks; the yellowest, the bluest, the reddest reds. Three basic lipstick tones, made by Germaine Monteil, planned to compliment almost any dress you wear. Her new lipstick chart (on display in retail stores) extends the colour line of fabric to cosmetic; pairs off cloth colouring with a lipstick partner of the same colour category.

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Hostess
OF TOMORROW

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QUIZ FOR THE . . . .

BY LAWRENCE STEINBUGLER

WHENEVER a quiz book is unearthed at my house (I hide them all) a feeling of despair envelopes me. The puzzle constructors seem to take a fiendish delight in composing questions the answers to which I never know, and my score is always at the bottom. Well, no, not always. If my twelve-year-old niece is playing, I sometimes manage to come in next to last. (This helps a bit, but does not greatly inflate the ego.)

To halt a growing inferiority complex, I have devised the following puzzle on which, I am sure, no one will get a much better score than I.

If you've had somewhat the same experience with quizzes, try this one on your know-it-all friends. The results will be eminently satisfactory.

The words in Column I are defined in *Webster's Unabridged*, Second Edition, by the simple definitions contained in Column II. See how many you can match. My score is NONE.

ONE RIGHT: YOU'RE A GENIUS.

TWO RIGHT: YOUR NAME IS MERRIAM-WEBSTER.

THREE RIGHT: YOU'RE SHOT WITH LUCK.

FOUR OR MORE RIGHT: YOU CHEAT AND YOU KNOW IT.

COLUMN I	COLUMN II
1. NEEL-BHUNDER	.....A. HOATZIN
..... 2. PALAS	.....B. BHARAL
..... 3. YELLOW CATECHU	.....C. COMMON MUNTJAC
..... 4. RATWA	.....D. KUSIMANSEL
5. ZANTE	.....E. FUSTET
6. YARR	.....F. BAROTO
7. AULA	.....G. COMMON SPURRY
8. RURU	.....H. ACAPU
9. PAHMI	.....I. WANDEROO
.....10. CHAPERNO	.....J. SITATUNGA
.....11. MANGUE	.....K. EMBLIC
.....12. NAHOOR	.....L. BOBAC
.....13. NGAPI	.....M. DHAK
.....14. AGUAJI	.....N. NEW ZEALAND MOREPORK
.....15. CWM	.....O. GAMBIER
.....16. YARWHELP	.....P. BALACHONG
.....17. CATNACHE	..... Q. BONACI
.....18. ANNA	.....R. CIRQUE
.....19. NAKONG	.....S. GODWIT
.....20. VINTA	.....T. BLUE SUCCORY

ANSWERS

I	1. NEEL-BHUNDER	1	I. WANDEROO
M	2. PALAS	2	M. DHAK
O	3. YELLOW CATECHU	3	O. GAMBIER
C	4. RATWA	4	C. COMMON MUNTJAC
E	5. ZANTE	5	E. FUSTET
G	6. YARR	6	G. COMMON SPURRY
K	7. AULA	7	K. EMBLIC
N	8. RURU	8	N. NEW ZEALAND MOREPORK
L	9. PAHMI	9	L. BOBAC
H	10. CHAPERNO	10	H. ACAPU
D	11. MANGUE	11	D. KUSIMANSEL
B	12. NAHOOR	12	B. BHARAL

KNOW-IT-ALLS

(CONT'D)

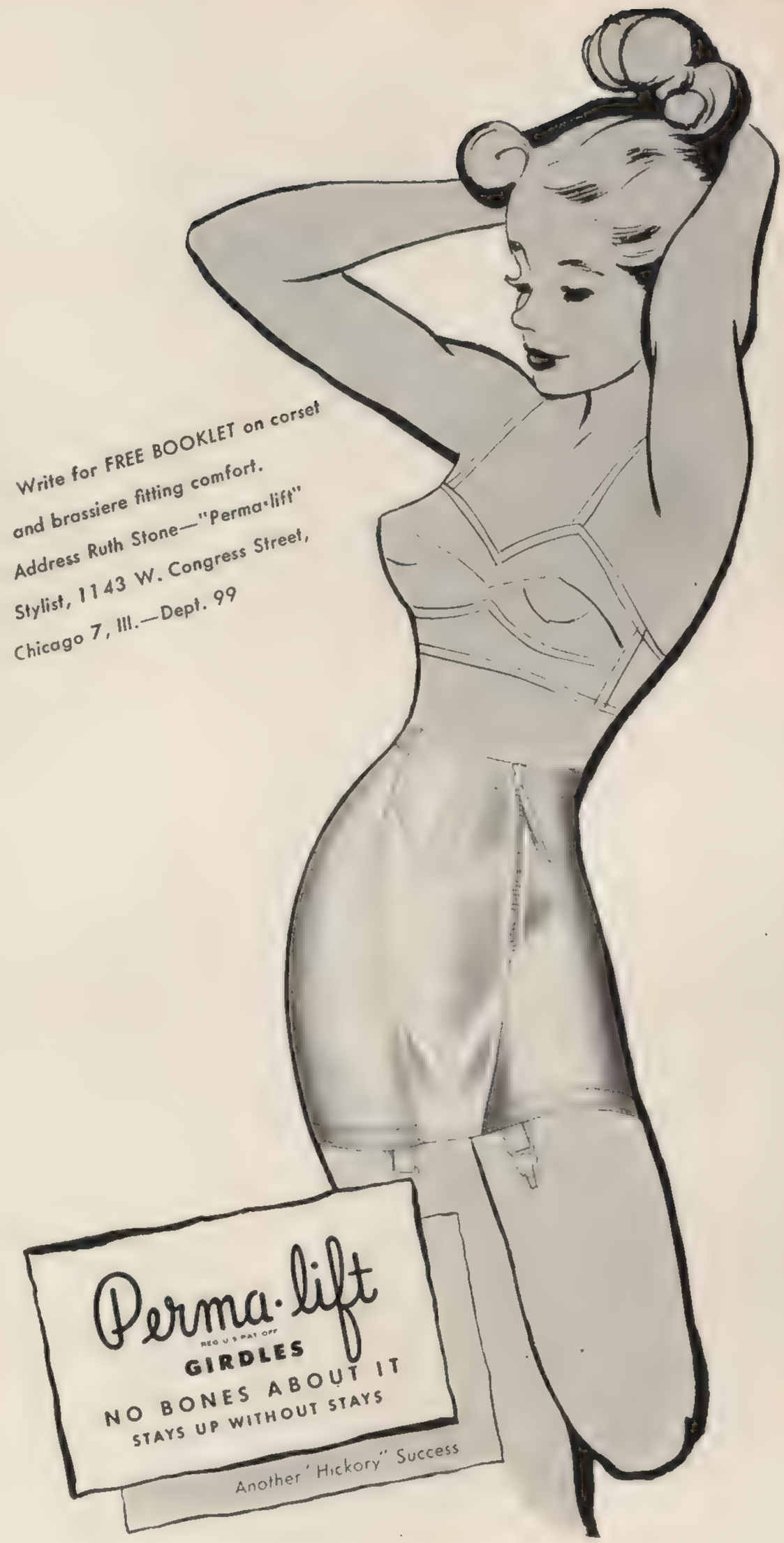
P 13. NGAPI	13 P. BALACHONG
Q 14. AGUAJI	14 Q. BONACI
R 15. CWM	15 R. CIRQUE
S 16. YARWHELP	16 S. GODWIT
T 17. CATNACHE	17 T. BLUE SUCCORY
A 18. ANNA	18 A. HOATZIN
J 19. NAKONG	19 J. SITATUNGA
F 20. VINTA	20 F. BAROTO

Just on the off-chance that you still might not recognize what some of the pairs mean, I completed the research with dogged courage, fortified by a bottle of scotch. Imagine my ecstatic pleasure on originally discovering that "neel-bhunder" meant "wanderoo." (Ah, the beauty of the English language.) Drunk with the power of knowledge, I rushed on. Yes, I knew it, the best was yet to come. The "wanderoo" was the "purple-faced langur of Ceylon!"

To enable you to enlighten the know-it-alls and to have a gloating sneer at their expense, I unselfishly give you the definitions for Column II.

WORD	DEFINITION
1. WANDEROO *(neel-bhunder)*:	1. purple-faced langur of Ceylon.
2. DHAK *(palas)*:	2. East Indian tree whose flowers yield a yellow dye.
3. GAMBIER *(yellow catechu)*:	3. yellowish resinous substance derived from a Malayan woody herb.
4. COMMON MUNTJAC *(ratwa)*:	4. species of small deer of southeastern Asia and East Indies.
5. FUSTET *(zante)*:	5. smoke tree of Europe.
6. COMMON SPURRY *(yarr)*:	6. small, white-flowered European weed.
7. EMBLIC *(aula)*:	7. East Indian tree used in tanning.
8. N. Z. MOREPORK *(ruru)*:	8. boobook; small Australian owl.
9. BOBAC *(pahmi)*:	9. marmot of Eastern Europe and Asia.
10. ACAPU *(chaperno)*:	10. tropical Am. timber tree *Andira Americana.*
11. KUSIMANSEL *(mangue)*:	11. dark-brown burrowing animal of West Africa, allied to the mongoose.
12. BHARAL *(nahoor)*:	12. wild sheep of Himalayas and Tibet.
13. BALACHONG *(ngapi)*:	13. Chinese condiment of small fishes mixed with salt, spices, and dried.
14. BONACI *(aguaji)*:	14. any of several groupers of Florida.
15. CIRQUE *(cwm)*:	15. deep, steep-walled recess in a mountain caused by glacial erosion.
16. GODWIT *(yarwhelp)*:	16. any of several species of long-billed wading birds of the snipe family.
17. BLUE SUCCORY *(catnache)*:	17. plant of the chicory family.
18. HOATZIN *(anna)*:	18. crested bird of tropical South America.
19. SITATUNGA *(nakong)*:	19. antelope inhabiting swamps of central or equatorial Africa.
20. BAROTO *(vinta)*:	20. dugout canoe (Phil. Is.)

I trust that these twenty pairs of synonyms will not only prepare you for any quiz gathering, but will also prove a most important and useful addition to your vocabulary.



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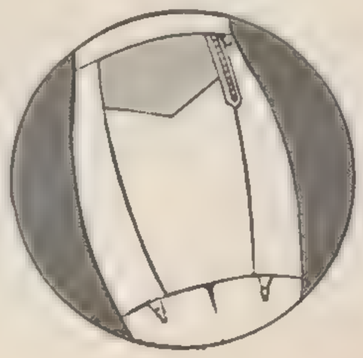

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MORE GLASSE DISHES

BY MARION W. FLEXNER

[EDITOR'S NOTE: *In September 1 Vogue, there appeared 23 recipes, taken from the 18th century cookbook,* The Art of Cooking *by Hannah Glasse, and brought up to date for 1947. The recipes which follow are for some of the cream desserts, cakes, and cookies which were also part of Mrs. Glasse's book.*]

DESSERT CREAMS

Dessert creams were very popular during the late 18th and early 19th centuries. All those in Mrs. Glasse's book were made by the same formula, with changes in flavouring, additions of nuts, fruits, et cetera. Dessert Creams are simple to prepare and are well worth including in our present menus. One word of warning—they *must* be made of thick double cream.

BURNT CREAM (CRÈME BRÛLÉ)

This dessert is very rich, and small portions are in order.

Beat the yolks of 4 eggs until light and lemon coloured. An electric mixer is a great help. Add 2 scant tablespoonfuls sugar and a teaspoonful of vanilla and keep beating as hard as possible. When ready the eggs should be light and spongy.

Pour a pint of *double* cream into a double boiler and let it boil one minute by the clock, stirring with a wooden spoon. Pour cream slowly over the eggs, while the electric mixer is giving its all. You will need someone else to beat the eggs while you pour the cream into them if you do not own an electric beater. A few grains of salt come next. Then pour the whole into a double boiler and return to the stove, stirring with a wooden spoon. When the custard is thick enough to just coat the spoon, remove it from the stove. Do not cook any longer for the custard is apt to curdle. Pour into a Pyrex baking dish or individual baking cups (I prefer the latter, and this should make 6 individual portions). When cool put the custard in the refrigerator and leave overnight. It can be prepared early on the day it is to be used, but it should set at least 12 hours in the icebox.

Spread soft, medium brown (or maple) sugar over the custard. It should be ½ inch thick and should be free from lumps. Set in the stove under the broiler, but not too near the flame. Have the stove cold when the custard is put in, and watch carefully to see that the sugar just melts, but does not burn. If an old-fashioned salamander is handy, heat it and hold it over the top of the sugar. That was the approved method before modern stoves were invented. But the other way works equally well. Return the custard to the icebox to chill once more before serving. There should be a sheet of thin sugar glaze over the whole. This dessert is delicious by itself, though if you think a cake necessary, macaroons or ladyfingers are acceptable. A large dish of the Crème Brûlé was often served with stewed fruits or fruits baked in wine. Either way it is a dessert well worth reintroducing into our menus.

The following creams are made like Burnt Cream, except that no burnt sugar topping is used.

RATAFIA CREAM. Follow the recipe for Burnt Cream omitting the vanilla and boiling 3 bay leaves with the cream. Allow to remain until the dessert is cold before removing. Four tablespoonfuls of sugar will be required instead of two.

PISTACHIO CREAM. Follow the recipe for Burnt Cream using 4 tablespoonfuls of sugar instead of two. Add to the cream and eggs, ¼ pound (about 1 cupful) of ground pistachio nuts mixed with a tablespoonful of brandy. A few drops of pistachio or almond flavouring can be substituted for the brandy if desired.

ALMOND CREAM. Follow the recipe for Pistachio Cream substituting almonds for pistachios and using ½ teaspoonful of almond extract instead of vanilla. The old recipe called for ½ teaspoonful of orange flower or rose water and these can be purchased from a drug store if you wish a true 18th-century flavouring.

LEMON CREAM. Grate the rind of two lemons (yellow part only) and add the juice of one. Let stand while mixing the cream which in this case is made just as the Burnt Cream was by pouring a pint of hot cream over 4 egg yolks beaten until light with ½ cupful of sugar. Then the lemon juice and peel is poured into the mixture and the whole returned to the double boiler and stirred over a low flame, until the custard just coats the spoon. Do not cook longer as it curdles easily. This is delicious as it is, according to my notion, but Mrs. Glasse added a tablespoonful of brandy. The cream is poured into the dish in which it is to be served and set in the refrigerator until ready to eat.

CODDLING CREAM

To a pint of apple sauce add a pint of thick whipped cream flavoured with sherry. Sweeten to taste. Pour into the bowl or individual glasses in which it is to be served. Sprinkle the top generously with macaroon or other toasted cake crumbs or brown bread crumbs. Dust with cinnamon and set on ice to chill before serving.

QUINCE CREAM. Follow the recipe for Coddling Cream substituting quinces for apples.

GOOSEBERRY FOOL

To every pint of fruit purée made by boiling a quart of gooseberries in a small amount of water until they are soft, draining them and putting them through the ricer or strainer, add a cupful of sugar. Mix this with a pint of whipped cream. Use double cream and measure after whipping. Add more sugar if necessary. Pile into sherbet glasses and serve at once.

If you have no double cream make 2 cupfuls of boiled custard and add to the fruit pulp.

Raspberries or strawberries may be substituted for the gooseberries. I prefer mine made into a purée without previous cooking. Simply mash the quart of berries through the strainer, sweeten and mix with equal parts of whipped cream. These berries will require less sugar than the gooseberries. Garnish with whole fruits.

BLANCMANGE (COLD SHAPE)

With Pears or Peaches in Wine Sauce

This was one of the favourite 18th-century desserts and appeared at almost every dinner of note. To make the blancmange put a pint of single cream in a double boiler and heat to the boiling point, but do not allow to boil. Add 5 tablespoonfuls of sugar and remove from the stove.

Mix 1 tablespoonful of granulated gelatin with 2 tablespoonfuls of cold water in a cup and set in a skillet of boiling water until the gelatin melts and becomes the consistency of melted glue. Add to the hot cream and stir to keep from lumping. Add ½ teaspoonful of orange flower water and ½ teaspoonful of rose water. A teaspoonful of vanilla can be substituted if preferred. Turn into a deep fluted pint mould previously greased lightly with salad oil. Set in the icebox until firm. Place in the center of a platter with a rim, or a shallow bowl. Surround with

BAKED PEARS OR PEACHES IN WINE SAUCE

Into a baking dish place 6 peaches or pears, peeled but not seeded. Add 1 stick of cinnamon, 6 whole cloves. Cover with a cup of red wine heated with a cupful of sugar until it begins to boil. Pour this over the fruit and add ¼ lemon, cut in rings. Bake in a moderate oven in a covered dish, turning the fruit from time to time to be sure that it is thoroughly saturated with the syrup. Cook until fruit is tender...this takes from 20 minutes to an hour. Pierce with a cake wire or silver fork to test. As soon as fruit sticks tender it is done.

These are equally good served with Burnt Cream, etc.

The fruit can be cut in half and cored if it is preferred that way. It will cook in less time if this is done. It is placed around the blancmange and the syrup poured over the whole dish.

(Continued on page 225)

MORE GLASSE DISHES

(Continued from page 224)

TO STEW PIPPINS WHOLE

Peel six perfect pippins and core them. Put the peelings and cores in a saucepan with 1½ cupfuls of water and add a blade of mace, ½ lemon cut in rings and 3 cloves. Simmer 15 minutes, then strain and add this water to the apples in another saucepan. There should be 1 cupful of liquid, if not add water to make that amount. Add a cupful of sugar and continue to stew the apples turning them constantly until they are tender throughout. To test, stick with a fork or a cake wire. Lift them into a bowl and pour the syrup over them. Serve hot or cold. They are a nice accompaniment to roast ham or goose or as a dessert with cream.

(IRISH) POTATO PIE

Mix 1½ cupfuls of mashed potatoes with ½ cupful of melted butter or margarine, a cupful of cream, a cupful of sugar, 4 well beaten eggs, ½ cupful of sherry, ½ teaspoonful of freshly grated nutmeg, and a few grains of salt, if sweet butter has been used. Pour this custard into a 9 inch pie pan lined with unbaked pastry or puff paste. Bake for 15 minutes in a hot oven (450 degrees), then reduce the heat to 375 degrees and bake until filling sets—about ½ to ¾ hour longer. Serve warm. This is a very delicate light pie of the custard clan. Try it sometime as a substitute for pumpkin, sweet potato, or squash pie.

LEMON PUDDING (PIE)

For some unknown reason the 18th-century cookbooks called many pudding fillings baked in a crust, a pudding and not a pie. This one is delicious by any name and is really the best lemon pie I've ever tasted. Notice it does not call for any flour, so the cream must be thick if the consistency is to be stiff enough to cut. Mine turned out perfectly although I baked it in six individual pans instead of a large 9 inch one.

Beat 3 whole eggs and 3 egg yolks. Add 9 tablespoonfuls of double cream, the juice and grated rind of 1½ lemons, 9 tablespoonfuls of sugar (rounded) and 6 tablespoonfuls of melted butter or margarine. Pour into the top of a double boiler and stir until thick.

Pour the filling into 6 individual pie shells previously baked until crisp but not brown or use a 9 inch crust previously baked. Top with the three egg whites beaten stiff and mixed with 3 tablespoonfuls of sugar and 1 teaspoonful of lemon juice.

Return pies or pie to the oven set at 375 degrees and bake until the meringue sets—15 to 20 minutes.

POUND CAKE

Originally consisting of a pound of nearly every ingredient, this recipe is one of England's masterpieces. No baking powder was used (it didn't exist then) and the texture of the finished product was a little more compact than we like ours today. In changing the ingredients to meet our modern needs, I have reduced them to half a pound. I also add teaspoonful of vanilla when I make this cake and omit the mace. But that is a matter of personal taste. The 18th-century cook might have used almond extract, orange flower or rose water, nutmeg or any other spices she happened to have on hand. She could conceivably have scraped the inside of a vanilla bean into her cake batter, too, but Mrs. Glasse does not suggest this. With the few mentioned changes, here is her pound

(Continued on page 226)

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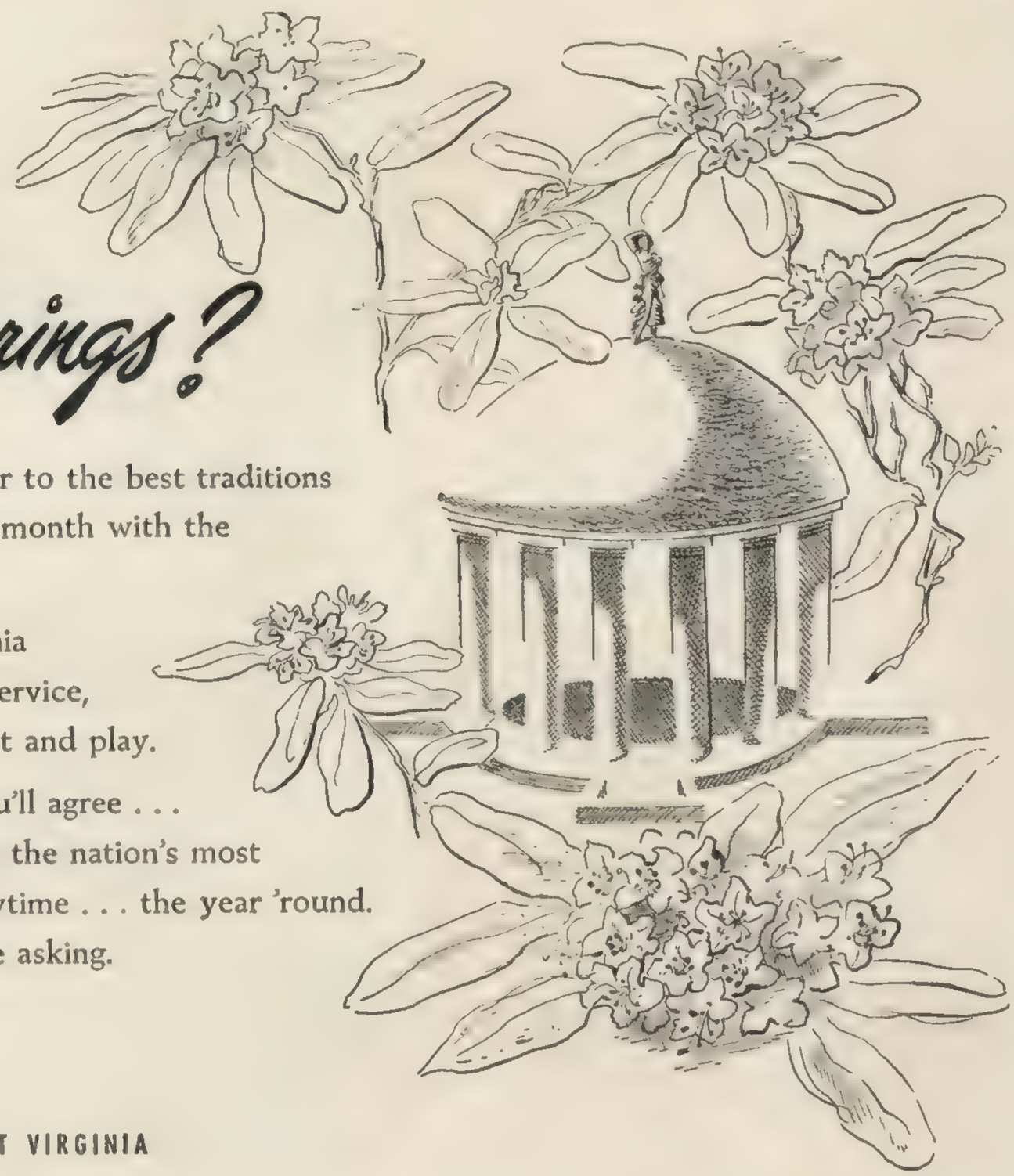

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MORE GLASSE DISHES

(Continued from page 225)

cake recipe.

Measure half a pound of all purpose flour—about 2 scant cupfuls. Sift four times, the last adding a teaspoonful of cream of tartar baking powder and ½ teaspoonful of grated mace, if the flavour is liked.

Measure ½ pound (1 cupful) of butter, and no substitutes will do here. Allow to become soft, but not runny, and cream well with half a pound of powdered sugar (1½ cupfuls) sifted once. Add a teaspoonful of vanilla and 6 egg yolks. This must be beaten for a long time until the batter is light as foam. An electric beater comes in handy if you have a weak right arm.

Combine mixtures and fold together until this too is smooth. Then add 3 egg whites beaten until stiff with a few grains of salt.

Pour this batter into a small bread loaf pan or a quart size tube cake mould, previously greased lightly and floured. Bake in a moderate oven, 375 degrees, until cake tests done. This takes from 1 to 1½ hours. Let cake remain in pan a few minutes before turning upside down on a wire cake rack or a biscuit board wrapped with a clean towel.

Dust with powdered sugar and when cold, store in a tin box with a tight-fitting lid. The old recipes caution us not to cut this cake for 24 hours, but I have seen no ill effects from using it at once. It keeps fresh a long time if kept in the proper container. When it begins to get dry, slice it and serve for dessert topped with orange, lemon, or chocolate sauce.

VARIATIONS OF POUND CAKE

The offspring of pound cake are legion. Here are a few:

1. Currant Pound Cake. Add ¼ pound of dried currants to the cake batter before baking.

2. Nun's Cake or Rich Seed Cake. This is supposed to be the forerunner of all modern butter cakes, and was said to have been first baked by the nuns, though in what country I was unable to discover. It is simply the pound cake in which the vanilla and mace have been omitted and the following ingredients substituted: a tablespoonful of caraway seeds, a teaspoonful of rose water, a teaspoonful of powdered cinnamon.

3. Ginger Pound Cake. ¼ pound of finely diced crystallized ginger is folded into the cake batter before baking and, if desired, substitute ½ teaspoonful of powdered ginger for the mace.

4. Simple Fruit Cake. Fold into the pound cake batter before baking, the following: ½ cupful of diced citron, ½ cupful of raisins or currants, ½ cupful chopped almonds or English walnuts, ¼ cupful chopped candied pineapple cut in bits, ¼ cupful diced candied cherries, ¼ cupful diced candied orange peel, and ¼ cupful diced candied lemon peel may be used instead of the pineapple and cherries. The baking directions are the same as for a real fruit cake. The batter should be poured into a pan lined with greased heavy brown paper and set in a slow oven (300 degrees for 20 to 30 minutes). Then raise the heat to 325 degrees and leave the cake an hour or two until it tests done.

SAFFRON SEED CAKE

This is my favourite cake in any century. The consistency is somewhat similar to almond torte, though there's not a nut in it. *One word of warning.* If you can not find Spanish saffron, made of the powdered stamen of the crocus, omit the saffron altogether. You'll still have a delicious spice cake, though with-

(Continued on page 231)

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MORE GLASSE DISHES

(Continued from page 226)

out that distinctive flavor that makes this cake so unusual. But crumbled saffron leaves have a medicinal taste and should never be used in cake.

Boil ½ cupful of milk and cool to lukewarm. Add ½ cake of yeast and dissolve. Mix with ½ cupful flour, sifted before measuring, and 1 teaspoonful sugar. Cover and let rise 1 hour in a warm place, or until sponge doubles its bulk.

Meanwhile cream ½ cupful softened but not melted butter or margarine with 1 cupful sugar. Add the yolks of 2 eggs and beat well. An electric mixer is excellent as the mixture should be light and creamy when ready to use.

Combine butter mixture with sponge.

Add 1½ cupfuls flour sifted once before measuring and twice afterwards. The third time the flour is sifted add a teaspoonful of cinnamon, ½ teaspoonful cloves, ½ teaspoonful mace, ½ teaspoonful powdered Spanish saffron. Add 1 tablespoonful caraway seeds and a teaspoonful of rose water.

Fold in the well-beaten whites of the two eggs.

Pour batter into a quart-sized fluted tin or copper cake mould with a tube centre. A ring mould makes an adequate substitute. The pan should be lightly greased with salad or olive oil and floured. Smooth batter with a knife to make as even as possible. Set aside to rise 4 hours in a warm place.

Bake cake in a moderate oven, 375 degrees, for ten minutes. Then reduce heat to 350 degrees and cook until cake tests done—about 40 minutes longer.

Remove pan from stove. Let cake cool a few minutes in pan before turning out on wire rack. Dust with powdered sugar and serve with fruit, custard, et cetera. Cake keeps a long time in a covered tin box. It is delicious with tea or coffee or served as an accompaniment to dessert.

JUMBALLS (ALMOND COOKIES)

These delicious almond cookies were found in Mrs. Glasse's book in a chapter called *Pretty Little Dishes*, though why they should be listed with such recipes as: preserved coxcombs, pickled ox palates and Florentine of beef. I do not know, unless all these were placed together on the table. However, the word *cookie* did not seem to be in existence and such confections were usually termed "small cakes."

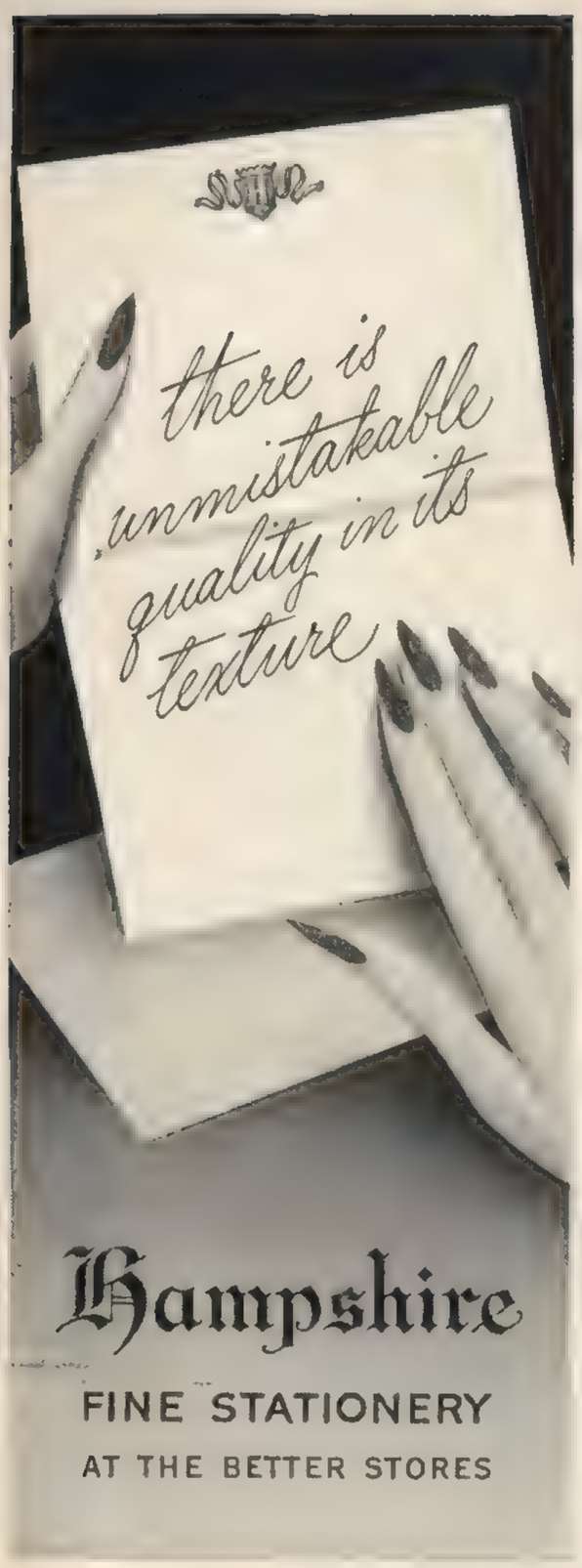
Sift ¼ pound of flour (about a cupful) with ¼ pound powdered sugar (¾ cupful). Add ¼ pound ground blanched almonds. They measure 1 cupful after grinding—and mix as for pie crust, adding flavouring, ½ teaspoonful almond or vanilla extract, or rose water (so dear to the 18th-century heart), and an egg white. Add 2 to 4 tablespoonfuls of cream—just enough to make a stiff paste.

Roll thin on a floured board. Cut in fancy shapes and bake in a hot oven 450 degrees for ten minutes or until done and lightly browned. Dust with powdered sugar and serve. These are nice with baked pears or peaches or any simple dessert.

GINGERBREAD CAKES

These are in reality "super duper" ginger snaps. They are thin and crisp, and keep fresh indefinitely, if placed in a tin container with a tight-fitting lid. They are hard enough

(Continued on page 232)



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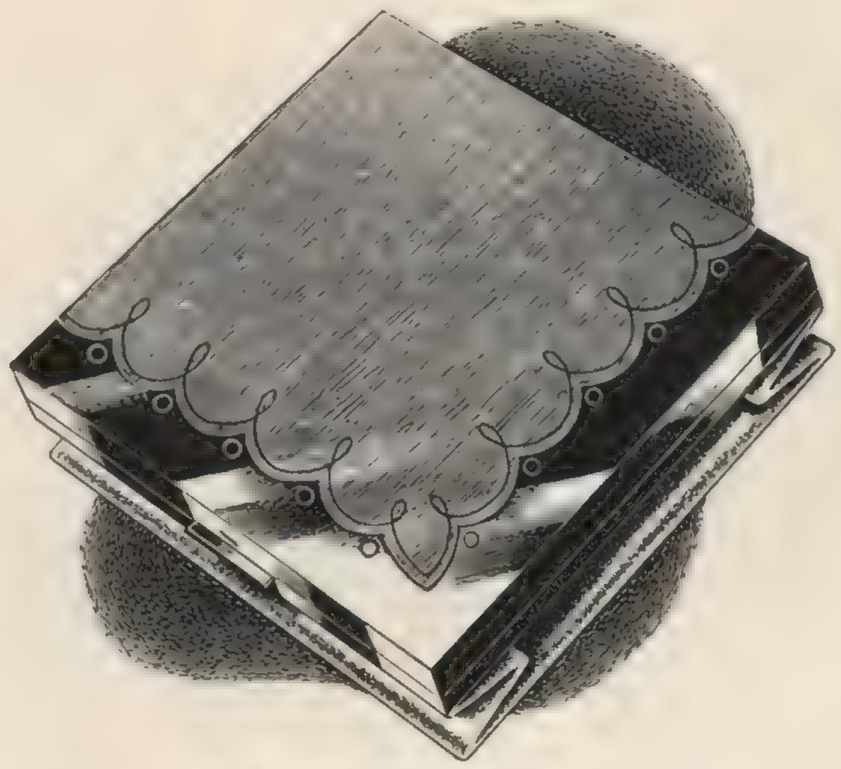

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MORE GLASSE DISHES

(Continued from page 231)

to ship in gift boxes, too, without breaking.

Sift a cupful of flour (¼ pound) with ¼ teaspoonful soda, 1¼ teaspoonfuls ginger, ¼ teaspoonful nutmeg.

In a saucepan heat ¼ cupful butter or margarine, 3 tablespoonfuls rich dark molasses or sorghum, ¼ cupful brown sugar. Remove from the stove before the mixture boils, and cool to lukewarm.

Pour the warm syrup butter mixture into the sifted ingredients, and stir in a tablespoonful of thick sour cream or double sweet cream. The sour cream used is that soured commercially, and not sweet cream allowed to become old and sour, and possibly bitter.

Mix well on a floured board with a floured rolling pin, roll small pieces of dough until they are as "thin as gauze" according to the 18th-century directions. Cut out with a floured scalloped cookie cutter, or use any desired shape. Place on a biscuit or cookie tin and bake in a moderately hot oven (400 degrees) until cookies are thoroughly done. 8 to 10 minutes should be sufficient, depending on the thinness of the cookies. Be careful they do not burn.

Remove cookies from oven. Dust with powdered sugar while still warm. Store in boxes when thoroughly cooled.

These cookies are delicious with custards, fresh or stewed fruits, or to munch between meals or at teatime.

GINGER ICEBOX COOKIES

When mixing the above recipe, proceed according to directions. Instead of rolling the cookies out on a floured board, roll the dough into a loaf or roll. Flatten the ends and wrap in wax paper. Store in the icebox, letting the dough stand at least 24 hours before using. Next day slice as thin as possible and put on a cookie tin. Then with the thumbs press these slices until they are thinner still. Pat smooth with the palms of the hand. Bake according to directions for Gingerbread Cakes and dust with powdered sugar while hot. Dough keeps well for a long time in the icebox.

WHITE CAUDLE

Queen Charlotte, parsimonious wife of George the Third, limited the refreshments at her children's christening parties to "cake and caudle," much to the chagrin of the royal guests. Here's a recipe for white caudle. I served mine cold and found it rather refreshing on a hot day, although no ice was ever used with it, I am sure, at the peak of its popularity. Then I imagine it was served hot in delicate china or silver mugs.

To a quart of boiling water add 2 rounded tablespoonfuls of oatmeal (quick cooking variety) and stir well at first to prevent lumping. Add a blade of mace, a stick of cinnamon and the peel of a lemon (save the juice for later). Cover the pan and simmer 15 minutes. Strain. Measure and add an equal portion of white wine.

Sweeten to taste (I used 6 tablespoonfuls of sugar) and add the lemon juice. Chill and serve over ice cubes or serve hot in mugs dusted with freshly grated nutmeg.

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THE GOURMET AND THE PRESSURE COOKER

(Continued from page 196)

then, can not roast. It—obviously—can not broil (although there are recipes for "broiled" meats included in the instruction books that the manufacturers hand out). And it can not (again contrary to the instruction books) be used with success at any stage in the preparation of such dishes as fried chicken. There are other borderline foods (puddings, potatoes, et cetera) which, while they can be pressure-cooked at great saving of time and fuel, emerge from the new saucepan no better tasting (although no worse, either) than when done in the old way.

As enough has been said by its manufacturers and others in praise of the cooker as a labour-fuel saving device, I propose here to ignore its admirable utilitarian functions and speak only of its contributions of flavour and delicacy to everyday cooking. It is in the braisings and stewings of meat and poultry, the brief poaching of fruits, and the cooking of green vegetables that pressure cookery will take its place in serious gastronomy. With vegetables, especially, the result is to turn greens from a dreary dietary obligation into a wholly pleasurable indulgence.

The fact that the pressure saucepan may well be on the way to putting soup stock back in the American kitchen is reason enough to cherish it, even if there were no other. Long ago, our culinary guides and mentors (except a few admitted fanatics) gave up trying to persuade the American housewife that it is worth bothering with broth which, after six hours' cooking, advances a meal by only one short course. Now comes the small and highly satisfactory miracle of a bouillon made in forty minutes that is perfect enough to serve plain or to enhance the frigid elegance of a vichyssoise. With a fine stock so casually come by, the woman who won't bother with the homemade variety must, indeed, be hopelessly in love with her can opener.

Listing the abstract virtues of the new cooker, so absorbing to the neophyte who is also the lister, so tedious to the non-practitioner or to the old hand, is, at best, a poor substitute for a record of performance. A partial record of my own recent performance follows. It may help, I hope, but experimenting is better still. With the manufacturer's over-optimistic little brochure to be followed strictly for cooking time (you may

(Continued on page 234)

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THE GOURMET AND THE PRESSURE COOKER

(Continued from page 233)

ignore it as a general culinary guide), make up your own pressure-cooked dishes. Or adapt old ones. And, if you are a pleasant person with a decent concern for the artful nourishing of your family, you will not be too preoccupied with getting out of the kitchen. Or, so I prefer to think.

VEAL CUTLETS PARMESAN

1 pound veal from the leg
2 tablespoonfuls olive oil
1 large clove garlic (mashed)
2 tomatoes (peeled and sliced)
¼ cupful water
Grated Parmesan cheese
Melted butter
Salt and pepper

Use slice of veal ½ inch thick and cut in 3 pieces. Rub with salt and pepper, and sauté in olive oil in the open cooker over a quick fire until light brown. Add garlic and tomatoes and sauté for another minute. Add water; close cooker, bring to 15 pounds pressure, and process 8 minutes. Remove cover; arrange cutlets in a shallow fireproof dish and place tomato pulp on top. Sprinkle generously with Parmesan cheese, moisten with butter, and brown quickly in the oven.

BEEF STROGANOFF (More or less)

1 pound top round of beef
3 tablespoonfuls butter
2 onions (sliced thin)
¼ pound mushrooms (peeled and sliced)
½ cupful water
½ cupful sour cream
½ teaspoonful tarragon mustard
½ teaspoonful soy sauce
Salt and pepper

Have the butcher cut the beef, crosswise, in three slices, flattening them a little. Rub with salt and pepper and brown with onions and mushrooms in butter in the open cooker. Add water, put on cover, bring to 15 pounds pressure, and process 10 minutes. Uncover, add sour cream, soy sauce, mustard, a grinding of black pepper, and if necessary, salt. Let sauce bubble up over a quick fire for a couple of minutes, or until cream is thick and smooth.

INDIVIDUAL FISH PUDDINGS

1¼ lbs. fillet of haddock
2 tablespoonfuls butter
3 eggs
2½ tablespoonfuls flour
1 cupful cream
Salt and pepper
Paprika
Lobster white wine sauce

Remove bones (if any) from the fillet and run it through the food chopper twice with the butter. Beat hard with a wooden spoon until the mixture is smooth and sticky. Season with salt and pepper. Beat egg yolks well, add flour and cream, and combine with the fish. Fold in the stiffly beaten egg whites, and three-fourths fill well-buttered custard cups with the mixture. Cover the cups loosely with securely tied-on waxed paper. Put rack in cooker, pour in 1¼ cupfuls hot water, and place the cups of pudding on rack (making two layers, if necessary, by using a perforated metal or pottery rack of some kind). Put on cover, bring to 15 pounds pressure and process 8 minutes. Unmould onto a hot platter, dust lightly with paprika, and surround with lobster, shrimp, mushroom, or any suitable sauce.

POTS DE CRÈME AU CHOCOLAT

Melt 1¾ squares of chocolate over hot water, add to 1½ cupfuls of cream

(Continued on page 235)

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THE PRESSURE COOKER

(Continued from page 234)

(¼ cupful heavy cream combined with 1¼ cupfuls light), and bring the mixture just to the boiling point. Beat 4 egg yolks with ¼ cupful sugar and pour on the chocolate cream. Add 1 scant teaspoonful of vanilla and strain into custard cups. Cover with waxed paper securely tied. Put rack in cooker, pour in ½ cupful hot water, place the cups on rack (making two layers of cups, if necessary), and close the cooker. Bring to 15 pounds pressure and process 5 minutes. Remove cups at once, cool, chill in the refrigerator, and serve very cold with a dollop of sweetened whipped cream flavoured with vanilla.

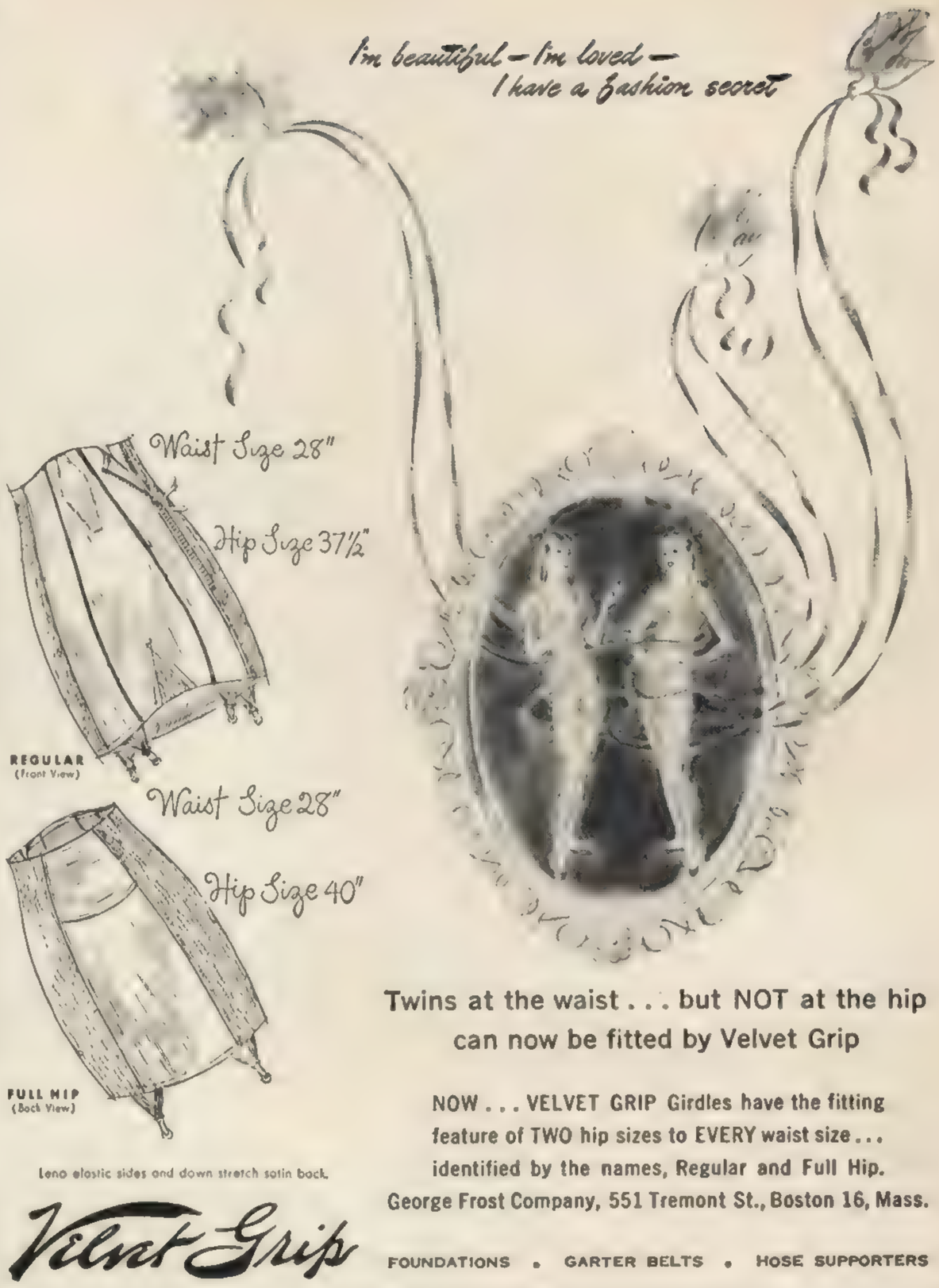
DETAILS OF TABLE SETTING PHOTOGRAPHED ON PAGE 196

Here are further particulars about the pleasant array pictured on page 196—setting for a buffet supper in the living-room, requiring a minimum of effort from your cook, waitress, your guests (who do not have to walk into the dining room), and yourself. This is one of the easiest ways to give a small party (is equally easy, of course, for a late family Sunday supper). The food is uncomplicated and abundant. For the maximum of ease, everything is at hand; the success of a party, like a successful recipe, depends on plan and completeness, as well as on the presence of the proper ingredients.

Working up from the bottom: on the grey cotton shag rug, a table whose base is two blocks of rare tropical wood, the top two squares of thick plate glass, paving-block size. The table was designed by Edward Wormley. The dinner and salad plates and the relish dish at the far left are thick white platter-shapes of china, designed by Russel Wright. (The relish dish might be used for hot vegetables, as well.) The wooden salad bowl in the centre of the picture has a sterling silver base—the wooden salad fork and spoon have silver handles, to match. Your wine might be claret, as shown here, by Cresta Blanca. And the glasses to put it in are by Sharp, Inc., their "Wayne" pattern.

Your salt and pepper can be shaken from fat crystal shakers, banded with sterling silver. The two large spoons at the far right, with which to serve the main course, are Scottish sterling silver, date from 1791. (They are called, charmingly, "stuffing spoons".) The napkins are in two colours of Irish linen, take well to your monogram. All of these things are to be found at Bloomingdale's.

The great copper chafing dish would enclose your pièce de résistance, which could be the Veal Cutlets Parmesan, or the (more or less) Beef Stroganoff detailed on page 234. As beautiful as it is useful, the chafing dish comes from Hammacher Schlemmer. The sterling silver flatware is Reed & Barton's "Pointed Antique."



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PARIS

(Continued from page 134)

"*derrière de Paris.*" The five o'clock dress may be made in black silk; may be in chiffon with every inch accordion pleated. There are black dresses with areas of bright satin—garnet, greyed water-blue, amber, luminous absinthe green; with skirts full or straight to about eight inches from the floor.

As for the evening: there is everywhere an Eighteenth Century richness about materials—in bouffant ball dresses with jewel-like beading; ankle-length dresses made in rich, formal materials, with hems that dip toward the back, skirts padded out in the new, exaggerated roundness of the "*derrière de Paris.*" In both ankle-length and full-length evening dresses, bodices are often strapless—or practically so (as in the case of the shoe-string shoulder-strap)—and neck-lines occasionally asymmetrical. The accepted night-covering is the floor-sweeping mantle.

Fur coats in Paris are most apt to be squirrel, raccoon, skunk, seal, and silver fox—with silver fox used in every possible way, from a sweeping, floor-length evening coat to a single-skin tie used to prop up the collar of a cloth coat. Astrakhan is the other fur in most general use—used by many designers in small allotments at the collar of a suit or coat. Lines of fur coats take two directions: there are dolman-sleeved, drop-shouldered wrap-arounds; there are belted Cossack coats.

News around the head is in collars of mammoth brilliants: yellow or white or black. Oriental clumps of pearls. There are tortoise shell necklaces; pearls wrapped with fur ropes; pearls wrapping scarfs. As for hats: there's no controversy about *the* hat of the collections. Seen first and most consistently at Dior: the hat with side movement. It may be a beret, a pill-box, or toque—but it hugs one side of the head, completely bares the other side, where the hair is massed in a clump or a coil. Other good shapes: Paulette's shovel shapes worn top forward; Balenciaga's tiny sailors with rolled slit brims; Balmain's big bicornes pointing forward and back; Albouy's Venetian tricornes.

Dior has repeated his first success of five months ago; his second collection proves that he is not just occasionally good. To characterize his collection: what is generally true of Paris design this season is particularly valid at Dior. *The* form is Dior's form. Beyond this fact there are special points to note at Dior. His colours, for instance. Day colours are often Titian shades; black with green is important. There are amber colours, wonderful with rich furs. At five o'clock, velvet, satin, and taffeta appear in low-keyed colours: amber,

(Continued on page 237)

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PARIS

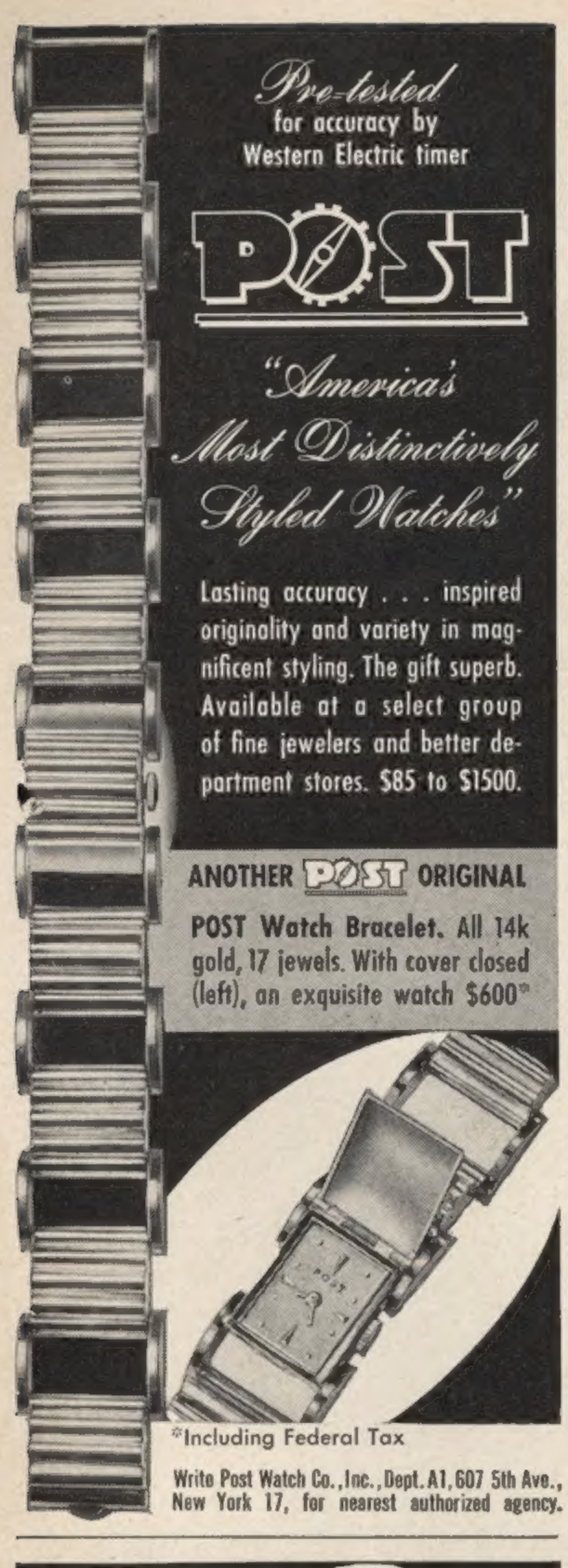
(Continued from page 236)

garnet, strange metal-greys; tortoise shell; sea-green, and purple. Dior uses narrow, tailored leather belts even on short dinner dresses; shows long, polished leather gloves. His coats are mostly voluminous; most often tightly belted; there is, in his collection, one three-quarter length version of the now-international-seeming triangle coat. His day dresses are about twelve inches from the floor. Skirts are elaborately worked over: the petal skirt made in dozens of radiating panels which are about an inch wide at the waist and grow to about eight inches wide at the hem.

Balmain's collection is pleasing. There's idea and wearability about everything here. Balmain's characteristic, this season, is his use of the dolman sleeve. The dolman-sleeved, very long straight coat wrapped as a cocoon. The dolman armhole, Hindu-sleeved, full-backed, waist-length jacket over a slim dress. And this same sleeve, seen again in a redingote. Suits have fitted bodices, rounded peplums, are shown often under capes. Day dresses have snug bodices, biggish skirts, sometimes with eight-inch taffeta waistbands; and tight, straight skirts with slight drapery around the hips. For late afternoon a wonderful green velvet skirt bordered in mink; a grey-and-silver brocade skirt. Brocade is the cloth of evening at Balmain...lovely, full-skirted dresses of it, with simple, corselet bodices. And bare shouldered tulle dresses with fur-lined brocade scarfs; and long, tight aprons of cloth over slightly fuller skirts.

Since Grès's collection has come to longer skirts (fourteen inches from the floor)—there's a beguiling grace about her clothes. Jersey dresses of great simplicity, moulding into nothing at the waist, with very low necklines; sleeves fullish, pushed up. Important at Grès, and new for her is the use of hard-surfaced materials (taffeta and moire, for instance) in soft, flattering ways. Topcoats are very full or have pinched-in waists, full skirts. Her evening clothes are often bare-shouldered. One of the best is a dress of white chiffon with a black velvet half skirt draped over it. There are dramatic black broadcloth capes and mantles over evening dresses.

Lelong's evening dresses are beautiful; his best line is a blown line in which a dress with a perfectly straight front-view has fullness floating to the back. His shoulder-straps look new; thin, shoestring straps. His colours: luminous apple-green, butterscotch, burnt orange; a range of tulle shades: brown over beige; navy-blue. His day dresses are complicated and interesting, with much apron drapery, skirts pulled to the back, pleated taffeta blouses showing below suit jackets. His coats are full, with sashes.



Second Quiz

Vogue's 13th Prix de Paris

based on the September 15th issue of Vogue

Answer *one* Fashion and *one* Feature question

FASHION QUESTIONS:

1. Plan a travel wardrobe for a two-week trip of your own choice; specify what to wear coming and going, and on arrival. Base your feature on pages 154-159.

2. Plan a series of three double-page spreads (for three different issues) for the Junior Department of Vogue. Suggest a theme for the suggested series and develop your idea in approximately 300 words.

3. What is your opinion of the accessory presentation in the September 15 Vogue? Suggest an alternate presentation (in 300 words or more).

4. After studying Vogue's Designs for Dressmaking pages, state whether or not you like them and why, in approximately 300 words.

FEATURE QUESTIONS:

1. After reading the feature on Children's Village, describe in detail either an actual plan for rehabilitation of delinquent children, of which you have knowledge, or one which you might suggest.

2. Several thousand American students have spent the past summer in Europe. Suggest a feature on some phase of the international student activities which would be not only of interest but might be of help to student readers of Vogue.

3. Suggest a feature article for an issue of Vogue and develop it.

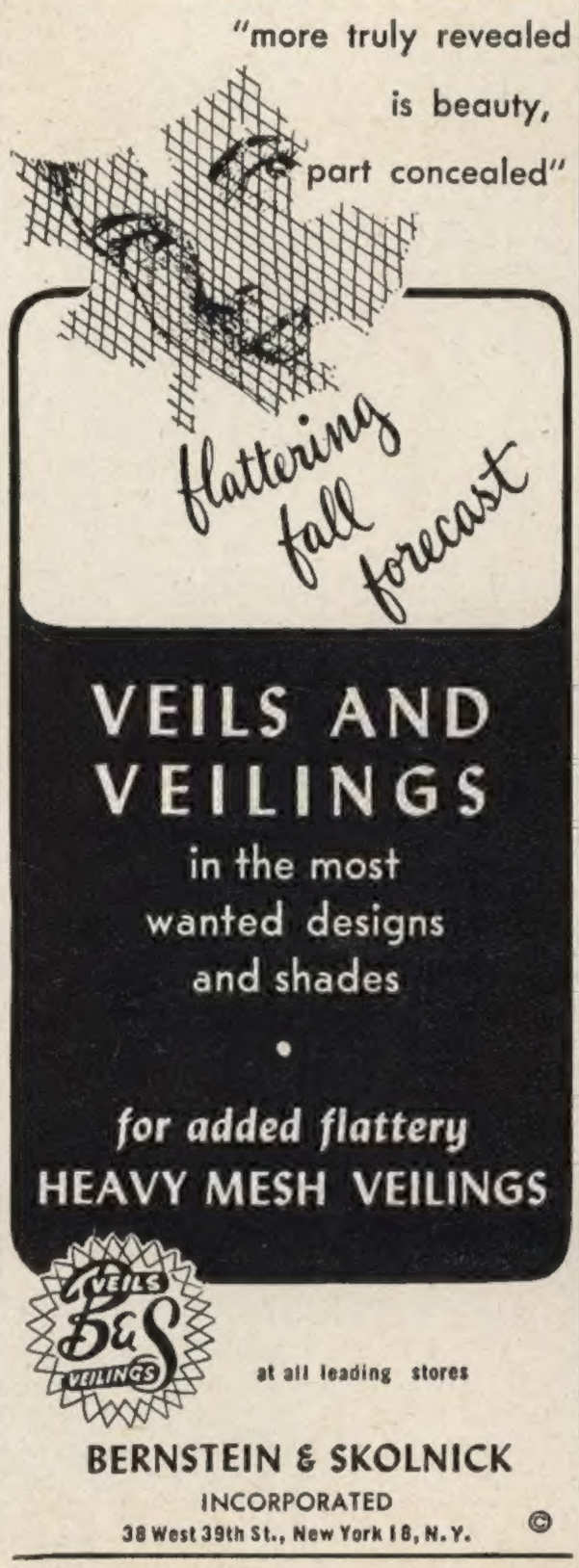
4. Do you think that the majority of readers of Vogue will be interested in the presentation of cartoonists on pages 176-179? Discuss the reason for your answer in approximately 300 words.

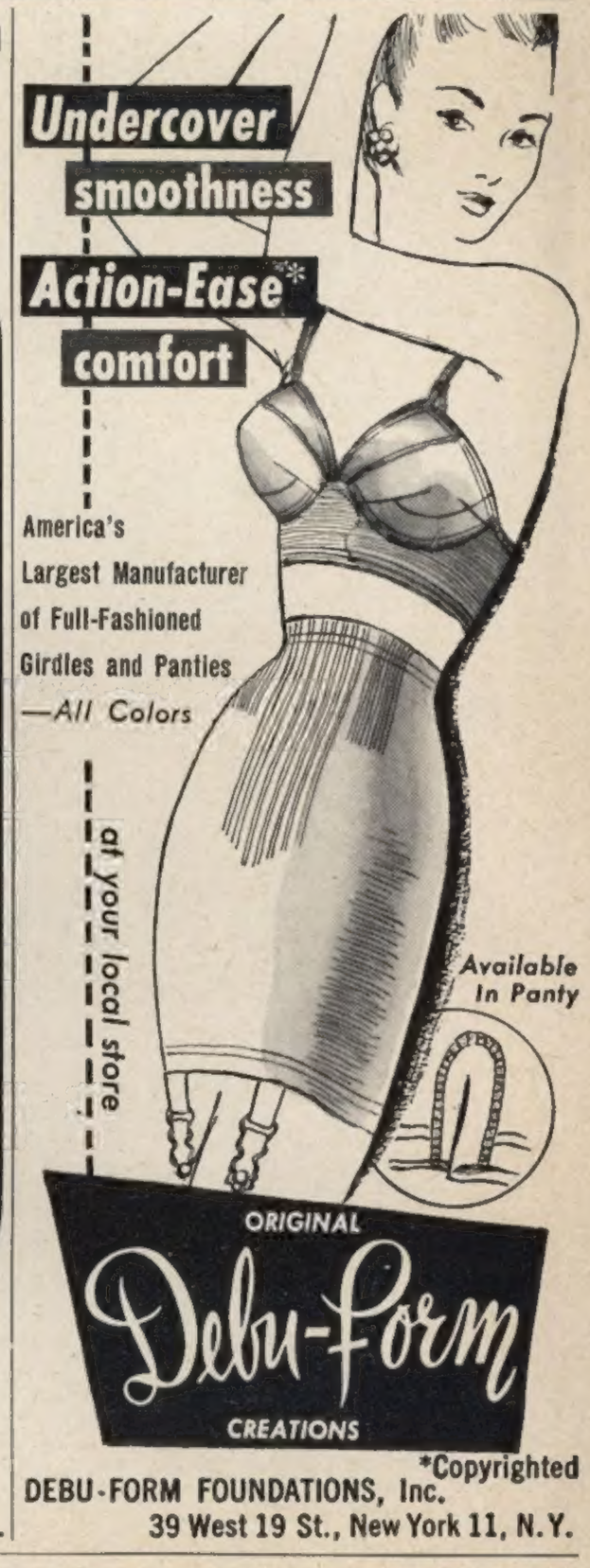
The answers to Quiz 2 are due by November 10.

Address your answers to:

PRIX DE PARIS DIRECTOR

Vogue, 420 Lexington Avenue, New York 17, N. Y.





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